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COMICS BUYER'S GUIDE

August 11, 1989 No. 821

Ad Information	63	For Your Reference	50
Animation News	62	Oh, So?	4
Classifieds	60	Passages	26
Comics Guide	30	Retailer Directory	54
Comics Trader	56	Showcase	22
Editorial	4	Viewsbreak	14
Editorial Cartoon	4	What, Where & When	50

AD of the WEEK

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Howard Chaykin

He's tired of comics but booked solid for 18 months

By Rogers Cadenhead

"I'm anxious to get away from comic books," Howard Chaykin told a convention panel audience at the Dallas Fantasy Fair July 14. "At this point I'm interested in changing my career."

The creator of *American Flagg!*, *Black Kiss*, and the writer-artist of sweeping revisions of mainstream characters including *The Shadow* and *Blackhawk* said that he's pursuing script-writing projects.

His comments prompted lively discussions and some audience heckling during a panel entitled "Trail of Originality: The Banality of the Independents."

The topic was inspired by an argument by underground artist Jack Jackson (Jaxon) that independent comics have failed to uphold the promise of underground comics.

Jaxon, Steve Bissette of *SpiderBaby* Graftix, and Gary Groth of *Fantagraphics* Books were also panel members.

Participating in a discussion of creative goals vs. economic ones, Chaykin announced his complete disinterest with the comics medium.

"This is the first convention I've been to in a while and probably the last for a while," he said. "The fact is, it's not that important to me."

Despite that statement, Chaykin said he is "booked solid for 18 months" on projects for Marvel and DC.

After the Nick Fury-Wolverine graphic novel scheduled for August release, Chaykin is working with Jose Luis Garcia-Lopez on *Twilight*, a three-issue "prestige format" series about DC's '60s space characters.

That will be followed by a hardcover graphic novel with Mike Mignola which serves as a sequel to his DC *Ironwolf* stories.

Chaykin also has projects in development with Gil Kane and Michael Golden. Moving to Hollywood to begin pursuing film opportunities, Chaykin has worked on movie treatments such for such films as *Showdown*, a thriller, and *Time of Her Life*, a time-travel comedy.

On the proposed scripts, Chaykin collaborated with former *American Flagg!* writer John Moore.

Chaykin said that he is currently pursuing *Grimjack* and *X-Men* movie projects and that *Time²*, *Black Kiss*, and *American Flagg!* have all been optioned for films.

"*Black Kiss* would not be an 'X'-[rated] film but an 'R' film," he said. "I did an erotic comic because nobody had, but who wants to do a porn film?"

Chaykin said script writing has been very liberating. "You don't have to deal with an almost proscribed list of what excellence is," he said. "I don't feel I want to spend my life quixotically slamming away at the comics market."

A year's work on *American Flagg!* hurt his personal relationships and made him distance comics from the rest of his life, Chaykin said.

"Comics are not something that give me profound joy," he

(CHAYKIN, Page 3)

'Superman' #1-4 collected in hardcover

Superman #1-4 from 1939 and 1940 will be reprinted in a hardcover book this October as the first volume in *DC Archives*.

The 272-page book offers the entire contents of those four issues — valued in *The Official*

Overstreet Comic Book Price Guide at more than \$30,000 in mint condition — for \$39.95.

The book will have an introduction by Jim Steranko.

DC's announcement of the book said that the original issues will be used as coloring guides but that coloring mistakes will be corrected.

DC also said that it does not plan to reprint the book as a trade paperback. DC will print enough copies to last for six months of anticipated reorders. If demand warrants, the book may get a second printing in late 1990.

Superman Archives #1, featuring stories by Superman's creators, Jerry Siegel and Joe Shuster, will ship to distributors Oct. 24 from Ronalds Printing in Canada.

'Batman' adaptation, more in print

"We will keep the *Batman: The Movie Adaptation* Prestige Format book in print at least through the end of the year," DC Comics Executive Vice President and Publisher Paul Levitz said.

As reported in last week's *CBG*, *Batman* books are being kept in print by DC, and more details were released July 14.

Levitz said, "The popularity of the character has held up over

50 years, but a resurgence began back in 1984 with the publication of *Dark Knight*. Sales on the *Batman* titles have increased steadily since then — and are skyrocketing now.

"Several projects that have been in the works are now ready for publication, so we've put them on the schedule. In the meantime, we are doing our best to meet the demand."

In addition to the titles listed

last week in *CBG* was a third printing of *Batman: Year One*.

Already-announced projects scheduled for fall release are *Arkham Asylum*, a hardcover graphic novel by Grant Morrison and Dave McKean, and *Legends of the Dark Knight*, an ongoing deluxe-format series.

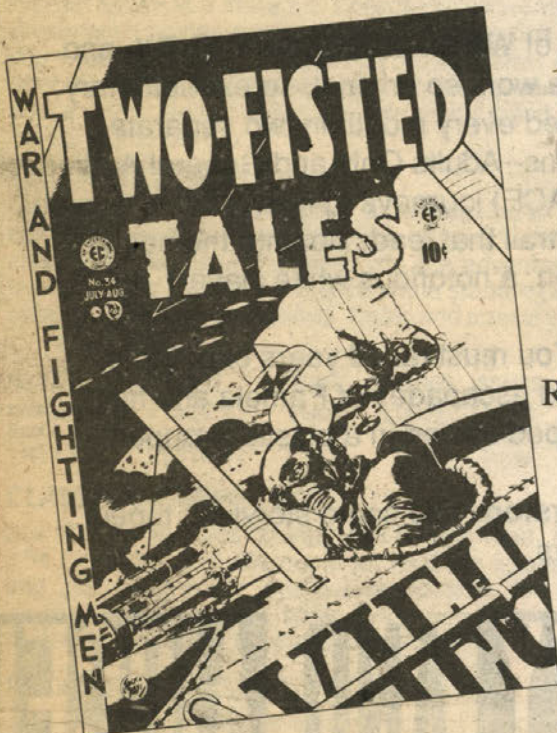
A DC spokesperson said, "DC Comics also hopes to have *Batman: Digital Justice*, a hardcover, computer-generated

graphic novel by Pepe Moreno, available this winter."

Both *Batman* and *Detective Comics* are coming out on a bi-weekly schedule for part of the summer. "The *Batman: Year Three*' mini-series within the *Batman* series was so popular," Levitz said, "that we went back to press for a second printing on the first issue."

"That's the first time we've

(BATMAN, Page 3)



Russ Cochran has reprinted the EC WAR line in two formats — complete, boxed sets for the completist who wants every story, ad, letter page, etc., or full color \$4.95 softcovers for those who want only a taste of the finest comic book WAR story and art ever done!



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CHAYKIN

(From Page 1)

said. "Why continue when I see so many better talents, better draftsmen?"

He said he makes a distinction between comics and his real life outside the medium. "They are separate," he said. "As I've gotten older, they've gotten more separated. For the most part, comics are not a form that interests me a great deal."

"Comics have a way of making you apologize for not loving comics more than real life."

Chaykin said he doesn't have anything in common with "the WAP! crowd," referring to professionals who collaborate on the *Words & Pictures* newsletter, an industry publication devoted to creators' rights and equitable treatment of freelancers.

"They act under the concept 'We are as gods,'" Chaykin said, "but they forget the parenthesis: 'as compared to Ron Frenz.'"

Jaxon, author-artist of *Comanche Moon* and *Los Tejanos*, said after the panel that Chaykin was "trying to disembowel himself in public."

While Jaxon said he was disappointed that the discussion bogged down, he said it was still "one of the most interesting panels I've been to."

He said he didn't want to insult Chaykin personally but thought the artist's comments were unfair to his fans. "Any time someone disowns their work, they're saying, 'You were a jerk for liking me.'"

Chaykin said in the discussion that his lack of interest in comics made him a poor person to be on the panel, but Jaxon disagreed completely.

"Howard was on that panel because he represents the spirit of independent comics," Jaxon said later. "And that spirit is dead."

In spite of his admitted boredom with comics, Chaykin said he is enjoying his current projects, especially *Twilight*.

"Garcia-Lopez is the best draftsman in the business," Chaykin told a July 16 panel devoted to comic-book-page design. "*Twilight* is his best work by a quantum leap."

Chaykin said he doesn't take comics or his work as seriously as other creators. "I want to leave [the field] with grace," he said. "I might have to come crawling back."

G.I. Joe's a doll

Despite his macho reputation, G.I. Joe is really a doll.

The U.S. Court of Appeals ruled that Hasbro's G.I. Joe, who also stars in comic books from Marvel and Blackthorne, is not a toy soldier. He is officially designated by the U.S. Customs Service as a "doll."

Hasbro had appealed the ruling because there is a tariff on dolls, but not on toy soldiers. G.I. Joe, "A Real American Hero," is manufactured in Hong Kong.

Joker's no fool

According to the *Chicago Tribune*, Jack Nicholson opted for a share of the merchandising profits from *Batman*. As noted in the *Tribune*, "in the case of *Batman*, even half a percent will mean millions."

Buildings' stories told

The secret origins of three structures will be revealed in *Secret Origins* #46 (on sale in late October). The issue, which will have a blueprint cover by Eliot Brown, will reveal the origins of Justice League Headquarters (by Grant Morrison, Curt Swan, and George Freeman), Titans Tower (by Marv Wolfman and Vince Giarrano), and The Legion Clubhouse (by

Introduction to 'Eye of Mongombo'

(Soon to be a major motion picture)

By Doug Gray

In this comic adventure, the first issue of which will be published in early August under the august auspices of Fantagraphics Books, we meet anthropologist and adventurer Cliff Carlson just as he is getting fired from his teaching job at San Jose State by his rival, Norbert Nuskle.

Before he can even finish packing, Cliff is turned into a duck by Jumballah, that evil witch doctor who has caused our hero so much grief in the past. (Watch for *Eye of Mongombo: Year One*, coming in 1994.) And then, while Cliff is preoccupied with Jumballah, Nuskle

ransacks his office and steals a map leading to an incredibly valuable treasure.

Cliff is forced to follow Nuskle and attempt to regain his map. But Cliff and Norbert are not the only ones who have learned of this ancient treasure. As a result, Cliff and his assistants, Mick and Raquel, must race the worst pack of dirty thieves ever assembled to become the first to find the legendary Eye of Mongombo. Greed, sex, violence, and bad jokes for everyone. Guaranteed enjoyment or I'll eat a bug!



(Eye of Mongombo continues on Page 6)

Gerard Jones and Kurt Schaffenberger).

BATMAN (From Page 1)

gone back to press on a so-called standard format comic.

"We've come a long way since *Dark Knight*, when we pioneered going back to press on the Prestige Format issues and then

brought the book out in a trade paperback to stay in print.

"Thanks to *Dark Knight* and titles like it, we are now very much in the back-list business. It's a whole new way of doing business, since we had essentially published only periodicals. We're pleased to be able to keep these important works continually available for current and future readers."

Emerald Dawn

Series re-introduces Green Lantern

James Owsley, Mark Bright, and Romeo Tanghal will begin producing *Green Lantern: Emerald Dawn* this November.

The six-issue mini-series will tell the story of Hal Jordan from his boyhood through his induction as Earth's first Green Lantern. A new, ongoing, monthly *Green Lantern* series will follow.

Editorial

By Don and Maggie Thompson

We were talking with a friend who had typed a letter using a personal computer and who had had to hand-write a "c" sign into the message, because there was no "c" sign on the keyboard.

And that reminded us that we had gone through *exactly* the same thing when we had used our own PC to write a price guide — in which every "c" sign had to be hand-written. (We used a "c" and tried to remember to run a pen through it for the character we wanted. We caught most of them.)

That led us to snarl at the computing community, which has apparently shaken hands on the notion that mankind at large needs an "&" sign worse than it needs a "c" sign, at least as long as it is using daisy wheels instead of dot matrix. (Strangely, as we looked at PCs around the building, some do have a "c" sign; others by the same manufacturer do not. Go figure.)

At any rate, we careened wildly along that track of thought and began to ponder the fact that people shouldn't have to lose The Good Old Stuff to make room for The Good New Stuff.

Why should radio drama (a complex art form at its best, with all your imagination as a stage on which is played the performances you hear) be virtually dead — with most of the great performances lost to the general public? (You probably know the late Mel Blanc primarily for his contributions to animation. But he was one of the mainstays of radio comedy, and our son's reaction to hearing the news of Blanc's death was to listen once more to some classic *Jack Benny Show* recordings.)

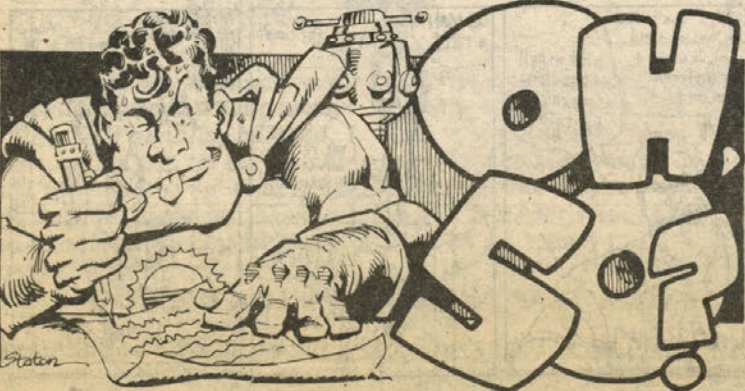
We were delighted when *Hitchhiker's Guide to the Galaxy* showed that radio drama could be a success in the '80s — but it's still a mighty small field these days and *HHGTTG* originated with the BBC, not with an American radio network.

When Cat Yronwode and Dean Mullaney visited Iola a couple of weeks ago, we spent time talking about *lots* of Good Old Stuff — including children's books done in the early decades of this century, books with gorgeous marginal pictures. And today's authors seldom get so much as a frontispiece for their works — much less the detailed illustrations writers like Dickens used to get.

At least in our field, Good Old Stuff is still hotly collected — and reprinted. More and more, today's readers can get the best of the new and the best of the old.

And there's a lot more to come.

Thank you, comics publishers. At least in our field, the public cares about *all* The Good Stuff.



Steve Skeates
Alfred, N.Y.

An article about me in *CBG*? This I gotta see. Hmm. Ah, yes, now I remember, it was some time ago that Robert J. Roberts (definitely one of the good guys, an excellent reporter who put certain aspects of my life into perspective even better than I could have) interviewed me, and more than a bit of blood has slopped over the proverbial dam since then.

The book about a "hero" who can change into "a half-jaguar, half-man" which Roberts mentioned, for example, was a little something called *Totem*. At the time of the interview I didn't want to reveal the name of the series because it was still under consideration by DC. Since then, however, the name has not only been revealed, it's been bandied about *ad nauseum* at conventions, at the dinner table, and mainly within the pages of *WAP* (Words and Pictures magazine) in letters knocked off by yours truly on the one side and DC Editor Dennis J. O'Neil on the other, with me contending that DC still owes me \$1500 for work on *Totem* that Denny ordered and that I completed, and Denny contending that I'm a liar, an ingrate, and that I can't even write good. Whew!

In view of all this, I have a sneaking suspicion that the series will never see print. I could, I suppose, try to buy back the first issue (which DC *did* pay for) and try to get the whole enchilada published somewhere

else, but I really have no desire to have anything further to do with anyone at DC, and the idea of actually giving *them* money!

Besides, to me, this series, which I began working on in 1987, has become a piece of the past, a *fait accompli*; I've moved on to other things, and I would find it quite hard to get back into the proper bleak world-view that would allow me to write the third issue, the fourth issue, etc., etc.

I do find it unfortunate, however, that my first two episodes will doubtless now never get out there. The first issue may have been excessively violent (with a beheading, various characters flayed alive, a scantily clad woman menaced by a chainsaw-wielding hired killer — scenes which, incidentally, weren't in my original plot but were suggested by the editor) (but then, feeling that he knew more about today's readership than I do, I went along with the suggestions, so I certainly can't complain about *that*), but the second issue settled down into a nice comic-book-noir pastiche with lots of neat experiments with point of view. Whether or not the book would have been a commercial success I have no idea, but I was (and still am) rather proud of the work I did for it. But, like someone once said, that was then; this is now.

But, wait! What's this? Roberts' article isn't the only piece in *CBG* #816 that's about me. There's also that "The Law is a

Ass" column which quotes a lot of the dialogue I (under my old Warren Savin pen name) wrote for a 1967 "Question" story plotted by Steve Ditko. Columnist Ingersoll furthermore goes on to compare this old Question unfavorably with Denny O'Neil's current version. Good God, has this O'Neil guy become my own personal albatross? Or what?

Anyway, Mr. Ingersoll makes it quite obvious that he prefers O'Neil's version of The Question. I, of course, disagree. Don't get me wrong; if someone like the old Question were to exist in the real world, I would find the whole situation truly appalling and would probably even lobby to have the guy locked up, but, as a comic book character, I think he worked just fine.

I hasten to add, for what it's worth, that I didn't write The Question under a pen name in order to cover up the fact that I was writing something I'm politically opposed to. The fact of the matter is, I was scheduled to write both the lead and the back-up features in the *Blue Beetle* book, so, due I suppose to some sort of false modesty, I decided, rather than put my name on both stories, I'd create a new identity for the back of the book. As things turned out, though, the book was canceled before I got the chance to write the lead feature.

Actually, this may all seem rather strange, my defending one of Ditko's characters, especially considering all the problems I had with Ditko while I was writing *The Hawk and The Dove*. But The Question was Ditko's vision; I was merely beefing up his dialogue (and, as far as I'm concerned, it really needed beefing; Ditko, like Jack Kirby and a number of other great artists, writes what I can only label as atrocious dialogue). *The Hawk and The Dove* was something else again. It was *our* vision. Yet, Ditko kept changing things behind my back.

The "erased wall" situation detailed in Roberts' article may seem like a rather small thing for me to have been upset about, but then it's hard when one's talking about himself not to come off as either a whiny wimp or a raving egomaniac (or both!). Besides, I don't think the situation was quite as well explained as it could have been (which certainly isn't Roberts' fault; I simply didn't explain it to him as well as I could have). To expand upon it, I was writing *The Hawk and The Dove* Marvel-style; that is to say, I would write the plot, Ditko would do the pencils, I would add the dialogue, and then Ditko would ink the story.

The pencilled version of the story in question contained a scene in which The Hawk is punching a baddie in such a way

that said baddie is smashing his head into a brick wall, while The Dove is in the background making (once I wrote the dialogue) a snide comment about The Hawk's viciousness. However, once the book was inked, the wall that was clearly delineated in the pencilled artwork weirdly vanished, thus making The Dove's comment seem rather wimpy and a bit hyper, while, of course, I didn't find out about this change until the book was on the stands.

No big deal by itself, but this is but one example of the many changes (to both the art and the script) which no one at DC felt any need (or, more likely, had any desire) to tell me about. I guess what really hurt was having people at conventions accuse me, because my name was there as the writer, of being a card-carrying, baby-devouring war-monger.

I was, in fact, quite fed up and about to quit the book when suddenly Ditko left instead, Gil Kane replaced him, and I was allowed to write the series script-first. I rather like my later *Hawk and Dove* stories, even though by then not much of anyone was reading the book any more.

But, enough of this living-in-the-past jazz; let's bring this missive up to date by asking that ever-popular age-old question: "So now what?"

Well, I'm still trying to find a publisher for my "Stateside Mouse" series. Any takers out there? The artwork by Joe Orsak is really beautiful! Honest. Especially the women!

Beyond that, I've recently taken a job as a bartender and find work in which I mainly use my back (toting kegs around, etc.) rather than my head to be downright relaxing. And, just to keep the creative juices flowing, I'm writing, drawing, and even lettering a weekly comic strip for the Hornell-Wellsville newspaper. It's rather like starting at the bottom again, but this time doing it right, doing it all.

So, if you're ever in Steuben or Allegany counties, pick up the *Sunday Spectator*. Or, like they say, see ya in the funny papers.

Mike W. Barr

A locked room somewhere in Canoga Park, Calif.

I was green with envy that you and David Vineyard were having all the fun of discussing John Dickson Carr in "Oh,

(LETTERS, Page 6)

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August 11, 1989
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FAX 1 (715) 445-4087

Comics Buyer's Guide (ISSN 0745-4570) is published weekly for \$27.95 per year by Krause Publications, Inc., 700 E. State St., Iola, WI 54990; Donald Nicolay, president, Iola, WI 54945, and Clifford Mishler, executive vice president, Iola, WI 54945. Second class postage paid at Iola, WI 54945, and additional mailing offices. Postmaster: Send address changes to *Comics Buyer's Guide*, Iola, WI 54945. Entire contents copyright 1989 by Krause Publications, Inc. Typographical errors occasionally appear in advertisements, and prices are subject to change without notice.

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LETTERS

(From Page 4)

So?" and was therefore happy that David's otherwise fine and informative missive in *CBG* #818 contained an error.

The book that David refers to as featuring "one of the most famous chapters in detective fiction, a lecture on the locked-room murder," is not *The Third Bullet* (a short novel featuring a detective named Colonel Marquis) but rather *The Three Coffins*, currently in print from International Polygnos Ltd. Buy it.

Not many writers are producing the type of whodunit Carr did nowadays (and more's the pity), but aficionados of impossible-crime stories may like the two detective novels of science fiction writer John Sladek, *Black Aura* and *Invisible Green*, perhaps still available in paperback from Walker. (The detective in these novels, an amateur sleuth named Thackeray Phin, also appears in one short story, "By an Unknown Hand," available in *The Times of London Anthology of Detective Stories*.)

Peter David
New York

Having read Rick Norwood's overview of the history of *Star Trek* in comics, I would like to discuss his comments on the DC run on the book, for which I wrote the last 10 or so issues.

His comment about the unlikelihood of a human/Klingon hybrid is, of course, accurate. However, in the *Trek* Universe we have seen a Vulcan/Human (and his speculation on how Spock was conceived is precisely that: speculation), a Vulcan/Romulan, and a human/Betazoid, and a human/Klingon in the most recent episode of *Star Trek: The Next Generation*. Unlikely, yes, but part-and-parcel of the *Trek* Universe. Besides, how does he know that Bernie the Klingon wasn't a genetic experiment?

His observation that, for example, *Star Trek* #50 could easily be translated into modern-day terms is also accurate. And "Balance of Terror" was a World War II submarine story. And "A Private Little War" was Vietnam. This is news? The original concept of *Star Trek* was to be able to tell stories about current concerns in another setting. In the upcoming series, I'm intending to do stories based on such

topics as Salman Rushdie, AIDS, and the United States interfering in foreign governments. Yet Rick doesn't consider such things legitimate ideas.

Rick then offers up his concept of what the comic book should do. Fair enough.

• What if Kirk violated the Organian Peace Treaty? Well, my new storyline in the DC comic book involved the Klingons violating it, and Paramount said "No, the Klingons wouldn't do that." It took some degree of talking to get them to change their minds, using the movies as the basis

of our arguments. So having Kirk do it is out of the question. Good idea, but Paramount wouldn't allow it.

• What if a race more advanced than the Federation invited them to join? Well, for starters, it would alter the status quo of the *Trek* Universe, something that is a definite no-no to Those Calling the Shots from the West Coast. A good idea, but Paramount wouldn't allow it.

• What if it was decided that space

(LETTERS, Page 8)



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LETTERS (From Page 6)

exploration was too dangerous? Sorry. Paramount has made it clear time and again, whenever we've broached something along these lines, that the 24th Century is a time of harmony wherein mankind has reached a unity of purpose. A good idea, but Paramount wouldn't allow it.

Most of the ideas that come in from readers are of this nature — major shake-ups that are way outside of the parameters that Paramount sets out for us. And since they're the licensors, they get to call the shots. Don't assume that, just because you haven't seen it, we haven't thought of it. As many storylines get shot down as get through.

This is not to say that such things will never happen. They might — but not in the comic. Such major changes are reserved for the movies and TV. We would not have been permitted to introduce Spock's brother or the all-powerful Borg.

What we endeavor to do every month in the comics is tell entertaining stories within the parameters of the *Star Trek* universe that won't blatantly contradict the events in the next movie or next year's *STNG* stories (whatever those might be). If we succeed in that — and judging by reader response to DC's previous run with the series, we hit far more often than we miss — then we're more than satisfied with that.

Tracy R. Eldridge
Global Access Ltd.
P.O. Box 236
Bangor, Maine 04401

I was reading my copy of *CBG* and, as always, finding it both informative and

entertaining to read, when I came to the second part of Rick Norwood's article on *Star Trek*. It was his brief statement "*Star Trek* is the only science-fiction series we have ever seen on television" that startled me. I am a long-time fan of *Trek*, being old enough to have seen the first series during its network run on NBC and even like the *New Generation Trek* but it's hardly the only science fiction that has been seen on television! Both here and in Great Britain there have been a number of SF programs.

My listing of programs would include *Outer Limits*, *The Twilight Zone*, *Blake's Seven*, *Doctor Who*, *Max Headroom*, and *Night Gallery* as shows that were either wholly SF or containing on a regular basis stories of a science-fiction nature.

Rick disparages the *Twilight Zone* series by dismissing it as "a series of fairy tales." Huh? *Twilight Zone* was a show that in both of its runs featured stories written by some of the finest writers of science fiction ever. Yes, there were tales that were pure fantasy, but there were tales of science fiction where no elements of fantasy were involved.

A superb example of post-holocaust science fiction was "Time Enough at Last" which starred Burgess Meredith as a bank teller who's the sole survivor of a nuclear attack on the United States. It was crafted well with a downbeat end. Even the new *TZ* featured tales that were written by many science-fiction writers including Arthur C. Clarke and George R.R. Martin.

The Outer Limits, which predated *Trek* by several years had SF shows that were of superb quality. Remember the award-winning "Demon with a Glass Hand," which was written by Harlan Ellison?

(LETTERS, Page 10)



(Eye of Mongombo continues on Page 10)

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TOP OF THE NEWS

PAGE 9

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Hobbit Has Retailers Talking

Upped Orders On Eclipse Adaptation Roll In

"I've never seen a more immediate and overwhelming response to a project than I saw with *The Hobbit* at the Dallas trade show and convention," says editor and distribution manager Sean Deming.

The Hobbit adaptation is scripted by Chuck Dixon and each page is a full watercolour painting by artist David Wenzel. *The Hobbit* has the unprecedented full approval of the Tolkien estate.

"Many retailers who were unable to see samples of David's art at their distributor's warehouses saw sample *Hobbit* art for the first time at the trade show," Deming says. "In almost every case, they turned around, walked over to their distributor, and insisted on increasing their orders."

"The distributors in turn, who had the opportunity to see more pages in full colour than before, placed large increases, anticipating that the retailers who could not manage to attend the convention had also underordered," he says.

"Comments I heard from distributors were that with special projects like *The Hobbit* or *Tapping The Vein*, regular buying patterns have to be ignored in favour of a more widespread, cosmopolitan approach to marketing comics—the same approach that has worked so well with this summer's bigger than big *James Bond 007* and *Batman* books."

Action Direct, Diamond, and Capital City were represented at the Dallas trade show and convention, and all have increased their orders on *The Hobbit*.

"There are approximately two weeks left to get increases in before the print run is finalized," Deming notes, "and retailers who haven't seen *Hobbit* art should immediately ask their distributor for advice on whether their orders need increasing—or they should call Eclipse today and we'll ship them out some xeroxes."

The Hobbit, 48 pages squarebound, will ship on time, Deming stresses.



Eclipse Hits FantasyFair, Trade Show

Southwest Gathers For Big Dallas Events

Dallas hosted the Southwest's first trade show in conjunction with their usual summer comics convention, and Eclipse distribution manager Sean Deming was in attendance to give retailers and fans alike the inside scoop on upcoming books.

"The trade show allowed us to preview new material of ours—like *The Hobbit* (see top story), *Black Terror*, Clive Barker, and *Dominion*—to retailers who have not yet had a chance to see art samples," he says. "In almost all instances, retailers noted that increases were in order."

"We got a lot of good feedback at the con, which saw a variety of opinions on how *Dinosaur Attacks* should be adapted, ranging from mini-comics to *Destroy!*-sized specials," Deming says. "The bottom line seemed to be that it would sell like gangbusters whatever the format."

"Everyone was excited to see the actual printed interiors of *Tapping The Vein* #1. Fans kept trying to walk home with them, distributors wanted them as samples—but I only had one set!" he says. "The high quality printing on the deluxe matte paper had everybody oohing and ahhhing over the stupendous work of Scott Hampton and Craig Russell. The eye-ball candy we gave out served as a terrific reminder that *Tapping The Vein* goes on sale next week."

"Judging from the intense reaction—I hate to say it, but I worry that we significantly underestimated *Tapping the Vein*'s staying power when we set our printing orders. I think it's going to be a quick sell-out, and retailers and distributors should reorder quickly to get the remaining available copies."

"The movie adaptation to *Licence to Kill* was in my hands and on the display table for the opening of the movie—which naturally got a lot of fans looking for it in the dealer's room," he says. "They loved the high-gloss paper and the striking photo of Timothy Dalton on the cover."

"I was honored to have been asked to give out the Harvey Award for best domestic reprint and was delighted to see Fantagraphics win with *The Complete R.*



Crumb Collection.

"The high point of my stay was an architectural tour of Dallas. It was great to see some of the buildings I'd only seen in architecture magazines before. For instance, the spacial quality of the entrance to Citibank cannot be imagined from a three inch tall photograph."

"We got kicked out of one building because John Tower was having a party in it celebrating the bicentennial of the French Revolution, but the best part of my stay was fresh squeezed lemonade on a hot day with salt around the rim—olé," he says.

Zot! Thrown Off The Scent

Smell-O-Rama Issue To Be Rescheduled When Perfect Scent Is Finally Available

Publisher Dean Mullaney regretfully announced today that plans for a scented issue of *Zot!*—scheduled for issue #30—have had to be cancelled.

"Due to a miscommunication with the specialty ink company, we announced that we would be publishing an issue of *Zot!* that would feature ink with the scent of burning leaves," Mullaney says. "Unfortunately, they couldn't deliver the scent we wanted, which was the only smell that would have worked with the issue."

"We decided to cancel. We'll do it at a future date, when Scott (McCloud, *Zot!* creator) feels he has another story in which smell plays an integral part." Mullaney apologized for the change, noting that many *Zot!* fans had been seeking yet another new thrill from the innovative McCloud.

"It's funny," McCloud said in a previous interview, "and people may find it hard to believe when they read the story with the scent, but I hadn't originally written it with smell in mind."

"When the idea came up, I realized that the smell of burning leaves would be just perfect for this story, which is about memory—and the sense of smell certainly plays an important part in memory."

Adds McCloud today, "I must say I've been impressed with the way Eclipse has handled this matter. It was understood from the beginning that I didn't want this just to be a gimmick—and I was put under no pressure to change the story to make another scent fit in."

Distribution manager Sean Deming notes that sales on the normally rock-solid seller dropped slightly, "probably due to the increase in the price that the scented inks entailed. Now that the book will be going back to its normal price," he says, "we intend to ship distributors the same number of issues as they ordered on #29."



THIS IS FIT TO PRINT NUMBER 272: The Land of Coins and Cars.

Driving south through Michigan's Upper Peninsula, we passed many paper mills but few mature trees. Looks like they've about strip-mined the old growth there and are down to logging trash for pulp. The old houses, unlike those in southwestern Michigan, don't even have gable end trim ("gingerbread" to you non-old-housers), just soffits and occasional return gables. The entire area is kinda desolate and lonely. I was glad when we reached Wisconsin. Spindle turnings and neon signs, brick buildings with cornice work—that's my idea of civilization.

Of course we had to stop by Iola. We've heard so much about it over the years, and we've been mailing things there so long...but, folks, it was not at all what we expected! Krause Publications is HUGE! And big as it is, they were building an addition!

Don and Maggie have their own little area, and we got to see them in action, pasting up stories and answering phones. I won't tell tales out of school, but one of the dynamic duo's desks was a whole lot neater than the other's. Can you guess which one? Heh heh. The shadow knows!

Chester Krause took us to lunch at The Coin Restaurant (hey, what else would they name it in Iola? The Old Car restaurant?), along with Don, Maggie, Ann Goetsch, and CBG publisher John Koenig. Afterwards, we got a tour of the town, which was getting ready to host the annual old car show, which I hope to see first hand next year.

The Rose Reporter notes that Chet Krause has a Dorothy Perkins growing on the side of his house, the farthest north I saw one on the trip. Michigan and Wisconsin were dominated by the hardy Rugosas (Hansa, R. Rubra, F. J. Grootendorst, etc.), plus a few R. Centifolias and one lone Harrison's Yellow. Hybrid Teas require intensive winter protection up there, I guess, because

the few I did see were small, as if they'd been cut to the ground annually.

Better than Chet's roses were his old cars. I really drooled for the 1912 pie delivery truck. A beaut! The WW II Jeep was also a winner—Chet has done it up with the same battalion numbers he had during the war, back when he was a mechanic in Patton's army. I really got a charge out of his tale of driving this jeep to a reunion of his old buddies. They must have flipped when they saw it; it looks brand new!

We spent the night in Waupaca, as guests of John and Ann, and learned they are into old house restoration and gardening, just like us. Their house is a darn sight more fixed up than ours, and they have fewer weeds...but no roses.

Then, on Saturday, Don and Maggie initiated us into the mysteries of Cleave's half-price sale. That was a thrill, believe me! Cleave's is (or was) a sporting goods store in Iola which is closing forever and is holding a sale of new old stock merchandise. Half price, right? Yeah...half price of whatever it cost back when the store first stocked it! We got some fabulous gabardine jackets for \$4.50 (that's half the 1951 price of \$8.95), a box of deco wallpaper trim for 5 cents a roll (that's half the 1930s price of a dime a roll), and some incredible deco hallowe'en crepe paper, imprinted with pumpkins and singing cats, for half the 1920s price of 95 cents a package. And the greeting cards! "Best Wishes to a Fine Aviator," "Greetings on Your Birthday, Soldier"...a whole PILE of unused WW II era cards for half price. It was literally Christmas in July up there in Iola. We'll be talking about that place for years!

Uh-oh, they're calling the train now. (we're back in Chicago). I don't have room to tell you about visiting Capital City's John Davis in Madison (or the great movie he showed us, "Shack Out on 101," starring Lee Marvin). Too bad. I'll just have time to drop this in the box and scam. See ya later.

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LETTERS

(From Page 8)

Certainly one must include the programs produced in Great Britain — *Doctor Who* is a time-travel series that has the honor of being the longest-running science-fiction series ever at 27 years and counting. There has been a veritable feast of British SF over the past three decades. Unfortunately, very little of it has been syndicated by the BBC for release here in the States. Some of it is being released in videocassette format, Capital City distributors does carry the *Doctor Who* series, and your local comics shop can get it for you if so desired. My local comics shop, The Wizard of Comics in Bangor, does stock these. And like many comics stores, they carry a wide selection of comics (DC, Marvel and many of the independents), books, role playing games and much more.

I stress the store aspect because I'm concerned that Rick — like many individuals — has too narrow a definition of what science fiction is. And that can hurt both the comics business in general, and the comics retail business in particular. We've seen a near infinite discussion of the *Batman* film. (I personally thought Keaton was superb and the film near perfect.) I've watched a number of customers enter the Wizard of Comics who are looking specifically for *Batman*-related merchandise who in the end bought something else besides the *Batman* item they were looking for. It might have been a comic book, it might have been a book or a model of the starship *Enterprise*. The point is that science-fiction is a field much, much wider than that of the *Trek*!

Hmmm. One moment while I dig out my copy of the latest monthly *Advance Comics* catalog put out by Capital Distributors for the comics fan and available from your local shop. It allows you to know what will be available and you can tell the shop owner what you want. This allows him or her to meet his/her needs better. I want to point out that it carries many items besides comics related to science-fiction. A quick scan shows books (*The Twilight Zone Companion*, *Unofficial Tales of Beauty and the Beast*), audiotapes (*Orson Welles' Theatre of the Imagination*), imported soundtracks of Japanese animated features, posters, vid-

eotapes of classic toons (Betty Boop, Popeye) and other items to numerous to mention.

Are these items science-fiction? Yes and no. But calling something SF or not is a self-limiting act. Any fan is likely to enjoy (for example) old detective flicks from the Forties, *Trek*, *Grimjack* and *Batman*, chocolate ice cream, and warm, lazy summer afternoons at the beach. It is arbitrary to say that just this show is science-fiction or this particular version of *Batman* is *The Batman*. I'd like to think that comics fandom and fandom in general is of a mindset that allows for differences in tastes and in what is or is not of a given genre.

And with an open frame of mind we all can benefit from the new fans (and customers) who are generated by such events as the *Batman* film. New fans means to me a stronger, more healthy field. I'll leave you now as I'm off to catch the new *Roger Rabbit* 'toon at the local cineplex.

[In fact, *Doctor Who* is the longest-running prime-time TV drama in the world, period.]

Mike Emery

208 Otis

Kingsville, Texas 78363

Well, with all the critical and commercial success of the long-awaited *Batman* movie there are already rumors concerning the sequel.

MTV recently reported on its *Music News* segment that Catwoman was the planned villain in *Batman 2* and Cher and Madonna are both up for the part.

Meanwhile, the July 17 issue of *People Weekly* reported the speculated Bat-villains who may make their big-screen debuts, as well as actors being considered for these parts. Among those listed were

Robert DeNiro as The Penguin, and (once again) Madonna as Catwoman. It was also mentioned in this brief that a source spilled the beans that The Riddler is the most likely candidate for *Batman 2*. This is pretty much no surprise for those of us who devoutly read *CBG's* "Animation News," but who is rumored to have the Riddler role secured? None other than Danny DeVito!

First of all, it seems the producers are trying to use villains that appeared in the television series so that the "non-comic-book-buying" public will recognize them. It also seems that "star power" is the name of the game as far as casting is concerned.

Currently, characters like The Riddler and The Penguin are pretty much considered jokes compared to others in *Batman's* rogues' gallery.

It's bad enough to use some of these corny villains, but the casting could be better. Cher as Catwoman? Not bad, but Madonna should stick to her music career. Robert DeNiro as The Penguin and Danny DeVito as The Riddler? These guys should trade their speculated roles. It's pretty obvious that DeVito looks more like the short, pudgy Penguin than the tall, lanky Riddler.

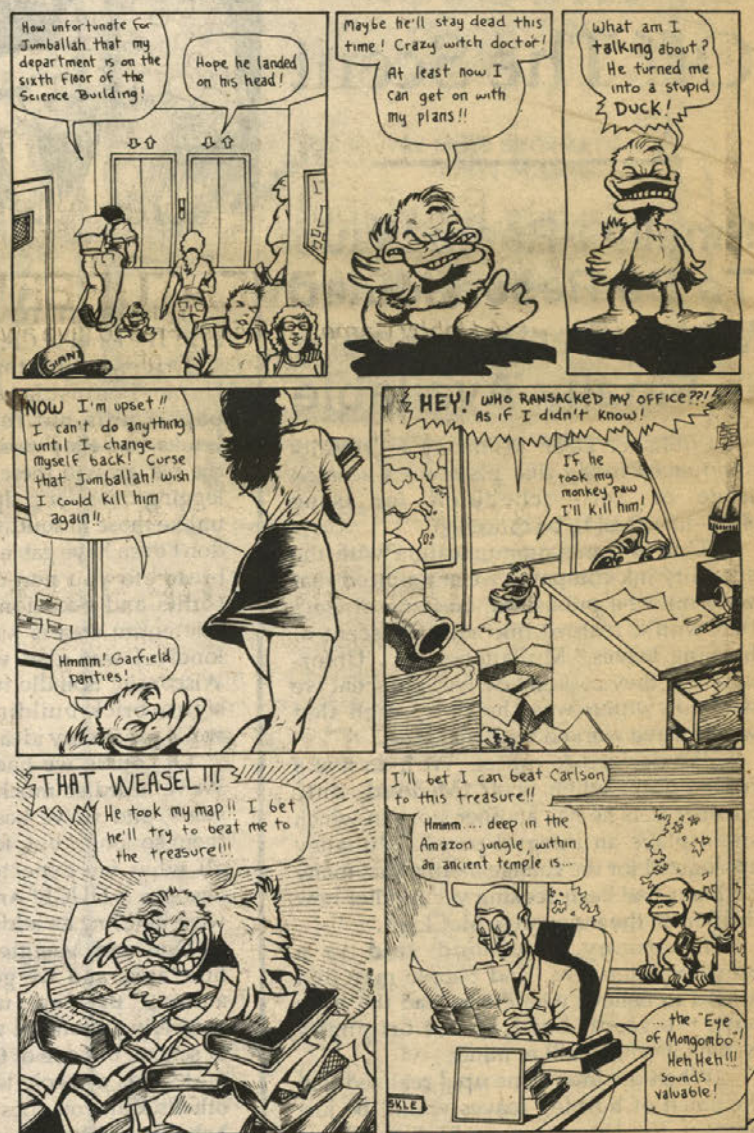
What about *Batman's* more dangerous and frightening villains: Two-Face, Scarecrow, Clayface, Ra's Al Ghul, etc.?

All these guys would provide the danger and darkness prevalent in the first movie.

In my opinion, Tony Perkins would make a great Scarecrow and would be visually effective. Clayface, with today's movie wizardry, would also be a visually stunning character.

But, of course, my ideas as well as the ideas of countless other fans who want

(LETTERS, Page 12)



(Eye of Mongombo concludes on Page 12)

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LETTERS

(From Page 10)

Batman 2 to live up to the original's greatness will undoubtedly go unheard.

Michael Kuker

9210 Placer Rd.

Redding, Calif. 96001

I give up. I saw the movie and it was the best movie I've ever seen. But the audience was laughing. The public is never going to forget the Campy Crusader.

Of course, you all know that it made box-office history for an opening weekend. I heard in a Sunday newspaper supplement known as *Parade* that there is a sequel planned to be released as early as next summer. Then, on the 10th of July, I was watching *Live with Regis and Kathie Lee* when the entertainment segment came on and the subject was, you guessed it: *Batman II*. They reported that Danny DeVito and Warner Brothers are in the midst of negotiations for him to star as The Penguin! Aaaaargh! Tim Burton and the rest of the crew have worked hard to create the darkest environment ever in a movie and they are going to bring in a ridiculously fat, bald man with a monocle and a nose that surpasses Jimmy Durante's?

Readers, start a letter-writing campaign to get the idiots at Warner to get off their butts and cast Billy Dee Williams as Two-Face. If not Two-Face, then another dark villain like The Corrosive Man, Cornelius Stirk, Catwoman, or others.

[It's only fair to note that "the idiots at Warner" gave you the best movie you have ever seen and that Billy Dee Williams has already appeared as Harvey Dent, a.k.a. Two-Face.]

Ronald Holmes

140 Summit St.

New Bedford, Mass. 02740

Well, we lost another great one. I'm speaking of the recent death of Mel Blanc, the man whose voice characterizations have been heard and loved by millions around the world. Toons wouldn't have been the same without his vocalizations, and, let's face it, with his passing Bugs Bunny and the gang will never quite be the same again either.

I would like to share an experience I had. Three years ago I wrote a typical fan

letter to Mel Blanc. At the time, I was involved with my own comic character creations called gloopods. So, along with the fan letter, I sent a drawing of my two main characters, Gloo and Gloocy (sounds like Lucy). I left two blank word balloons in the drawing and in my letter I asked Mr. Blanc to fill in the word balloons, to write something he might imagine these two gloopods would be saying to one another. I then mailed my letter and drawing, not sure if I would ever hear anything of it again.

Well, about two months later I received a large envelope in the mail. Yeah, you guessed it, it was from the one and only Mel Blanc. Upon opening it I was surprised to find an 8x10" color photograph of Mel Blanc sitting at his desk surrounded by many of the cartoon characters he helped to create. He had written on it, "Eh, what's up, Ron? Bugs Bunny & Gang." He dated it 7-20-86 and signed his name at the bottom. Well, needless to say, I was thrilled. I had no right to expect anything more. But there was more.

Reaching back into the envelope I pulled out my drawing of Gloo and Gloocy and to my astonishment the word balloons were filled in. I thought your readers might like to see the drawing, so I have included a copy of it. Mel Blanc had written in the following for Gloo: "Come hell or high water I'll always stick to you, Gloocy!" To which Gloocy responds: "I've always been stuck on you, Gloo."

Well, as I said, the autographed photo thrilled me, but this — this absolutely floored me. What an incredible thing to have. I know I sent the drawing off with the hopes of having just such a thing happen, but I don't think I ever really believed he would actually do it. Imagine, I got the legendary Mel Blanc, the man of a thousand voices, to, in a sense, speak for my lowly little characters. Wow!

What a nice man, to take the time to do something like this. I was a fan of his before, but since that day I've been a super fan. His death will not diminish that. I'll remain a fan of the man and his work for the rest of my life. I now have both the autographed photo and the drawing framed and hanging on a wall where I can look at and treasure them always.

It's perhaps somewhat odd that a day after Mel Blanc passed away the great

actor Sir Laurence Olivier died. Many consider Olivier to be the greatest actor of our time, and, likewise, it's safe to say that Mel Blanc was the greatest at what he did. He was the Laurence Olivier of voice characterizations. Not to take anything away from Mr. Olivier, but I'll bet that Mel Blanc's voices have been heard by more people, and his work has had more of an impact on people's lives than Laurence Olivier's has.

Oh, sure, Bugs Bunny, Daffy Duck, Porky Pig, Sylvester, and a lot of the cartoon characters he spoke for will live on because, unlike real people, 'toons are immortal. These familiar characters will undoubtedly appear in new vehicles over the years with other people now doing their voices (supposedly Mel's son Noel is heir apparent to many of the voices and, from what I hear, he's got most of them down pretty good), but it's just not going to be the same without Mel. Others may have given birth to these cartoon characters, and the animator's pen may have brought life to them, but it was Mel Blanc who gave them their personalities.

Yes, Mel Blanc has been taken from us, but classic phrases like "Eh, what's up, Doc?", "I tawt I taw a putty tat," "Thuf-ferin' thuccotash," and "Th-th-th-th-thats all, folks!" will always be with us, thanks to Mel Blanc. A great voice talent has been stilled and the world mourns the loss. I know I'm going to miss him.

[We were fortunate enough to cross Mel Blanc's path twice. Don met him and Noel Blanc and sat with them at dinner at an advertising function when Don was covering ad agencies for the Cleveland Press. Mel told him the anecdote about how Bugs and Porky helped save his life when he was in a coma (later included in Mel's autobiography, *That's Not All, Folks!*) and how, when he was confined to his bed in a full body cast for weeks after leaving the hospital, Jack Benny called on him each day, asking Mel's wife at the door, "Is Mel home?"

The second time was in 1976, when Mel was a guest at the San Diego Comic Con. We were scheduled to receive Inkpot Awards (for contributions to fandom) after Mel. Each recipient made a short speech upon accepting his or her award. Another of the recipients was June Foray — between her and Mel, hundreds of our favorite characters were represented at that convention.

Mel's speech consisted primarily of

jokes, all in various voices, many with Porky's stutter. Everyone was — literally — laughing until it hurt, gasping for air, falling out of chairs. Mel went on and on for several minutes, rendering the entire room full of people helpless with laughter.

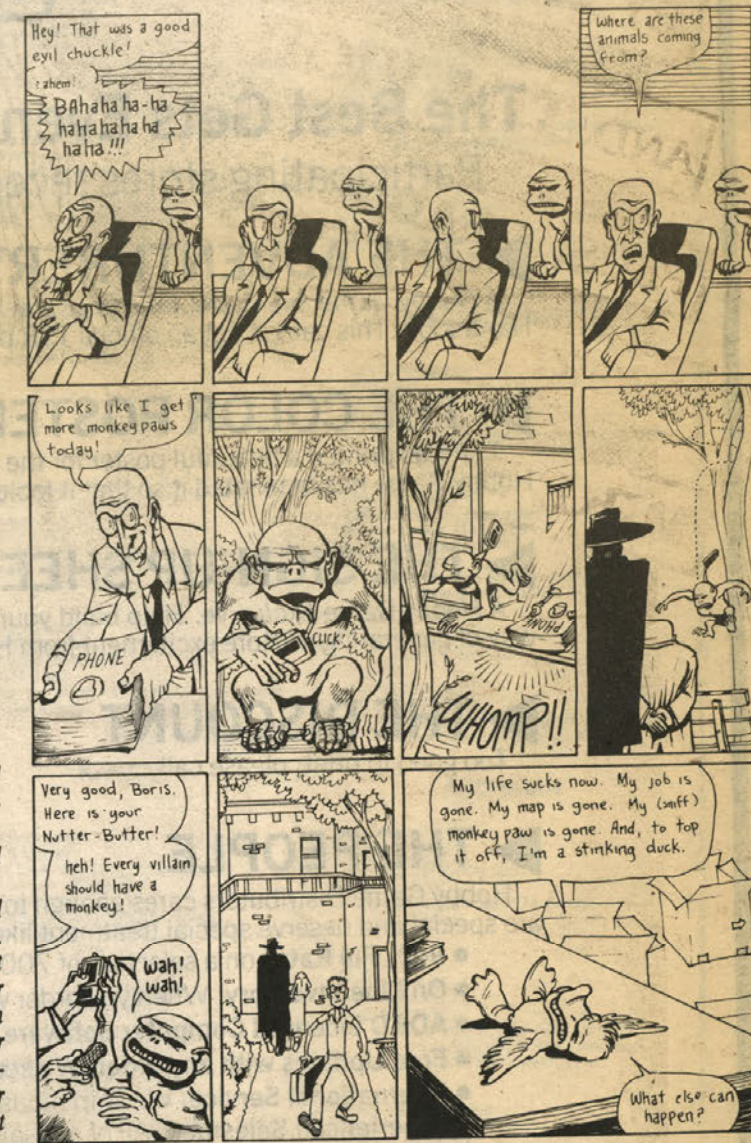
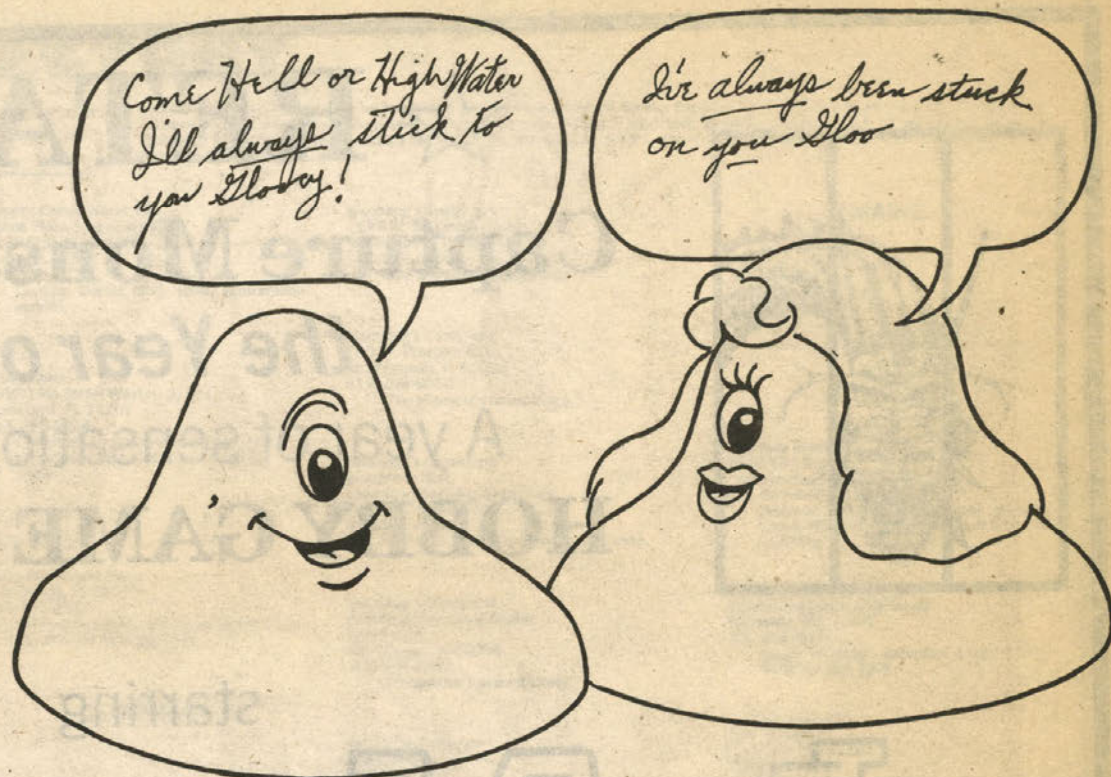
And, when he finished, we were awarded our Inkpots and were expected to give our little speech to an audience which had just experienced the highlight of the convention. We opened by asking how anyone could be expected to follow Mel Blanc (with which the audience could sympathize) and then said that, fortunately, our inkpot was for being fans and that we cer-

tainly were fans of Mel Blanc. We still are.]

Steve Sullivan

A short while ago I was talking to a local retailer. He offered the opinion that there were no good reasons why a comic book should ever be late. He felt that even an independent company should be able to have two or three books in the can before the first one ever went to press. Therefore, even small companies should be able to cover most schedule snafus.

(LETTERS, Page 14)



(This concludes CBG's preview of *Eye of Mongombo*)

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LETTERS

(From Page 12)

Well, he's just plain wrong. For one thing, there's a large amount of cash involved in producing comics that far in advance — cash that most small publishers can't afford to have tied up for that long. Not even a fairly well-capitalized small company like Innovation can afford to shell out bucks on which they won't get any return for more than three months or so. This is especially true in the beginning of a company's life.

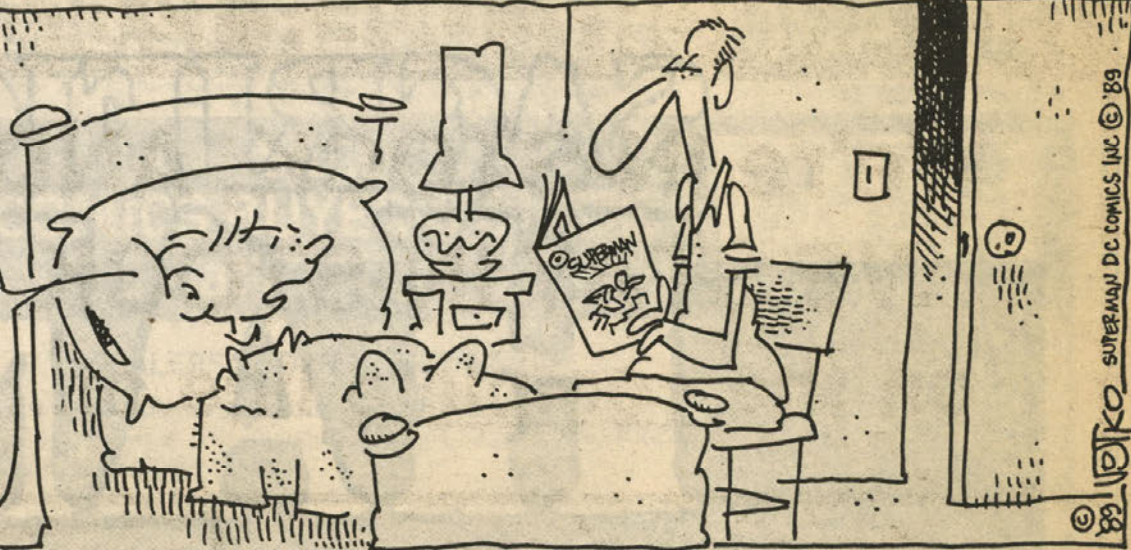
If you understand that, then you can probably understand why, occasionally, a book will come out late. Nobody likes it when these things happen, especially not those of us who work on the books.

Which brings me to *Newstralia* #2. It's late, if you haven't figured that out by now. I'd like to apologize for this fact and tell you a bit about how it happened, but it's vital you understand that we simply can't afford to work too far in advance before I go into further explanations. This is what happened:

I turned in the full script for #2 on time before issue #1 was finished (this is about how far ahead we can afford to work). I then began to work on the script for issue #3. Since *Newstralia* is a bi-monthly book this should have been provided plenty of

Viewsbreak...

BOY, WITH ALL THE CHANCES SUPERMAN TAKES, HIS LIFE INSURANCE PREMIUMS MUST BE SOMETHING!



buffer. (The operative words are *should have*.)

The script for #2 was turned over to Kevin VanHook for pencilling. This was where we hit our first snag. Now, as some of you know, Kevin and Carol (who was our colorist) just had twins and, frankly, the babies were taking up a lot more of

their time than they had originally thought when they signed on to do the book. They also had other commitments they had to meet in order to enjoy such luxuries as food and housing. Kev fell behind but thought he'd be able to catch up and get back on schedule. By the time he realized this wasn't the case, most of

the safety zone was gone. He stepped down and we started looking for another artist.

Fortunately, we didn't have to look far to find John Herbert. He was a perfect choice, but it took him a while to finish his other commitments. It also took a while for us to catch him up on the continuity and bring him up to speed. At this point (with us far behind where we wanted to be) our inker had to bow out, to tend to his other commitments. (There's that funny word again, *commitment*. Remember it; it'll appear again later.)

The search for a new inker didn't set us back much further, because he couldn't begin inking until we had pages of John's for him anyway. Oh, by the time I had long ago finished the script for issue #3 — a nice buffer if #2 hadn't become so hopelessly fouled up.

I forgot to mention that we also needed a new colorist, since Carol was taking care of the same twins Kevin was. This is where I added my own neurotic touch to this whole mess.

OK, a lot of the pages were done. Since I couldn't write #4 until #2 was done, I volunteered to color it. (When I'm not doing comics, I earn my living doing graphic art for role-playing games.) Now I'd just come off a month of heavy workloads — lots of deadlines, very stressful. The coloring pages arrived, but I had to let them sit for a couple of days while I finished up my previous commitments. Then, a night or so before I was to start, I took some time to relax. I played some video games, sat back, and slapped a movie in the VCR. That's when it happened.

About halfway into the movie I noticed I could no longer see the center of the television screen. I could see the edges just fine, but there was a blind spot in the center of my vision. As I watched, the spot grew larger and larger. Needless to say, this scared the hell out of me!

I called the doctor. They put me through more expensive tests than most people can imagine. I managed to finish my other projects through this ordeal, and color the cover of *Newstralia* #2 — but mostly during this time I was either being stuck in strange machines or making a nervous wreck of myself. Naturally, the book fell further behind.

By the time the doctors had determined that I was basically suffering a migraine-like syndrome (without the headaches, which is what threw them off) brought on by stress and overwork, I had already sent the pages back to David Campiti at Innovation. I then departed on a long overdue second honeymoon/vacation with my wife.

While I was gone, David (my editor)

looked for another colorist. He found one just as I got back, and sent half the pages to him (John's pages) and the other half (Kevin's pages) to me. This should have made the coloring faster, but, since UPS mis-shipped my half, it didn't. Not that the extra day or so would have made that much difference at this point. The book was late — no two ways about it.

By now David had decided to push the third issue back a bit anyway, both to miss the anticipated summer glut and to coincide with the release of Tim's *Hawkworld*. (You did remember that Tim Truman is my co-creator on this project, didn't you?)

Well, now everything's done on our end. This looks to be the end of the saga, unless of course the printer screws things up. I for one wouldn't be at all surprised.

Despite all this, I'm very pleased with the way the book turned out. I think it looks better than the first issue did, and a lot of people told me how much they liked issue #1. I hope #3 won't have any of these problems and will be even better looking.

John's hard at work on that ish and, if things work out, maybe we'll even be able to go monthly at some point in the near future. For now though, I've got to get back to scripting issue #4.

I'm sorry for any inconvenience these delays have caused for our fans, retailers, wholesalers, or anyone else I've inadvertently left out.

George Haberberger Jr.
4844 East Swallow
Imperial, Mo. 63052

Enclosed is a photocopy of an article by Eric Mink, a television critic for the *St. Louis Post-Dispatch*. It was published the day the *Batman* movie premiered nationally. It is not the kind of commentary that one usually finds outside the fan press, much less in a large metropolitan newspaper. I enjoyed it greatly and thought you would care to read it.

I'm sure *CBG's* readership would be interested in it, but I'm not sure about the legality of reprinting it in *CBG*. Perhaps an arrangement with Mr. Mink could be reached. If not, perhaps pertinent paragraphs could be used in Greg Myers' "Clipping Service."

I am a subscriber and I enjoy *CBG* immensely. Every week you give me some enjoyable reading so I thought I would return the favor, since I am aware of your feelings for the *Batman* television show. Keep up the great work.

[Eric Mink mentions that he saw and enjoyed the movie and comments that a local station has begun rerunning the TV series to take advantage of the publicity (LETTERS, Page 16)]

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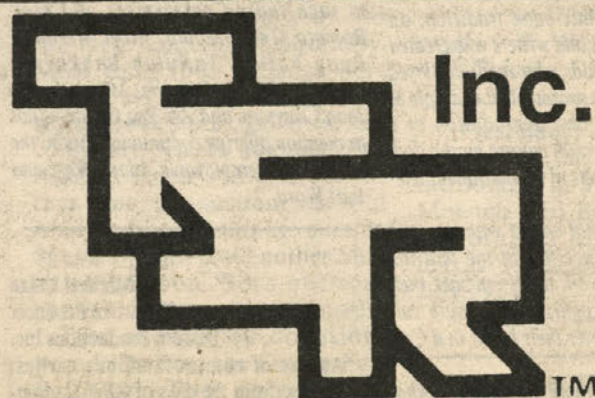
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LETTERS

(From Page 14)

about the movie. He refers to the TV series as "stupid and boring" and remarks:

"To me, *Batman* the TV show was an affront to the comic-book tradition, an insult to the artists and writers who created them and to the kids who read and loved them. I saw it as a prototypical example of the exploitation and degradation of a unique corner of youth culture by the doddering, crass masters of establishment television."

"The wisdom that comes with age and experience has since taught me that the guys who ran network television back then wouldn't have recognized real youth culture if it had run over their heads in a Corvair convertible."

"They were no more conscious of what the comic-book tradition meant to kids than color-crazy Ted Turner understands what the black-and-white *The Treasure of Sierra Madre* meant to the late John Huston. Their only interest was making as fast a buck (make that bucks, plural) as they could off of anything they could sell to their relatively captive audiences."

He goes on to elaborate what *Batman* meant to him as a character, as one of the few comic-book heroes a kid could believe in. He goes on, in a well-organized essay,

to call the show a "travesty" and to compare it with "Gerald 'Mr. Sleazoid' Rivera's devil-worship special."

On the other hand, he does give the show credit for supplying "gainful employment to such fading performers as Cesar Romero, Terry Moore, Ethel Merman, Rudy Vallee, Tallulah Bankhead, Liberace, Shelley Winters, Milton Berle, Joan Crawford, and Zsa Zsa Gabor,—not to mention offering continuous work to the otherwise unemployable Adam West and Burt Ward."

Michael Uslan
Executive Producer
Batfilm Productions Inc.

As one of comics fandom's earliest members (from the days of *RB/CC*, *Alter-Ego*, and Jerry Bails' very first comic-book convention), I've seen the awesome power of a united fan movement successfully win both Hawkman and Captain America their own comic mag titles. That fan power has also been a factor in the unique success of our movie *Batman*.

I'd like to thank fandom for its loud voice of enthusiasm, controversy, constructive criticism, and strong support along our 10-year path to bringing "The Batman" — Bob Kane and Bill Finger's

creature of the night — to the silver screen.

Tom Walton
IADD Representative
2319 California St.
Berkeley, Calif. 94703

[The following is in response to a letter from Jim Hudnall about comics and the media.]

There is an organization whose activities include informing the media about comic books and the comics industry: the International Association for Direct Distribution (IADD).

IADD is a not-for-profit organization that seeks to promote the comic-book industry and its primary product, the comic book. Both within the trade and to the general media, IADD emphasizes the positive value of comics and has placed major pieces in the *New York Times* and *Money Magazine* this year.

Through this continuing media campaign, IADD has highlighted comics as an inexpensive, accessible form of entertainment, a unique American art form, a potentially good investment, and an educational tool.

IADD also sponsors a number of projects for the good of the industry including an annual industry-wide confer-

ence, cooperative promotional projects, discussion panels about comics and literacy, and various retailer information programs.

IADD's efforts, despite several successful projects, are still in the groundbreaking stage. IADD continues to develop and strengthen its role as one of the industry's media clearinghouses. In the future, with the continuing support of a growing, maturing comics industry, the organization may be able to accomplish much more in the realm of comics and the media.

Please feel free to contact me, if you have any comments or questions about IADD or suggestions for IADD's media campaign.

Andrew Morgan
502 Paige Dr.
Vincentown, N.J. 08088

This letter is long overdue. Sorry I don't communicate more frequently, but comics are *not* my primary hobby, and other things always seem to take priority. I've been meaning to write to you about a dozen different topics, but a corresponding number of distractions usually manage to keep me from getting around to it.

Both your and Lawyer Ingersoll's recent reports and urgings about the creeping censorship laws currently snowballing throughout the country have motivated me to express my views on one of those backlogged areas of discussion.

Let me pause first to let you know why I feel that I can write in to you and encounter a polite forum. I don't really subscribe to *CBG* to keep track of all the minute pieces of news in the comics industry. I enjoy scanning through some of that material, but it is just not that relevant to me.

What is of inestimable value for me in *CBG* is the arena of civilized communication that you endeavor to maintain.

"Oh, So?" is my favorite feature, since the opportunity to examine some of the thoughts behind the creators, publishers, and readers in the industry is an opportunity to view a representative sample of the orientation of some of the most intelligent and literate members of this country — the recreational readers. (In this light, I really wish that you would publish more interviews in *CBG*.)

The value of this is very much worth the amount of work you must have to put into it.

Your editorial policies towards your letters column and the professional level of respect that you show those who write in to you (whether or not they deserve it) is quite rare. I cannot think of a single publication that I have encountered which consistently offers this type of objective treatment.

In *CBG* #801, your extended response to W.W. "Woody" Smith's hostile letter was much appreciated. It is not immediately obvious how much work goes into producing each issue of *CBG*, and it is by no means "bragging" to occasionally point out what the facts are (also, I have never seen you being "unfair" to a letter-writer). I only appreciate your efforts more and would like to thank you for continuing them every week.

I am mainly writing today to pass along the enclosed articles for your personal enlightenment. I hope you do not consider me "intellectually pushy" for doing so. I do not usually press philosophical arguments upon someone unsolicited, but I thought that you would be interested in this material, as it relates to something that you have been giving great editorial coverage and directly affects your profession.

I included "Why Should One Act on Principle?" because of one of your comments in reviewing something. Don was reviewing some of Steve Ditko's work and remarked that the morality that Ditko was attempting to convey seemed a bit "simplistic." Since Steve's philosophy is in fact a restatement of the philosophy of Objectivism, I thought that a recent talk by Objectivism's spokesman on the issue of "simplistic" principles would explain things.

The remaining articles are by Ayn Rand, the creator of the Objectivist philosophy, and are the most penetrating look into the reasons for the rise of censorship in this country that I have ever read. They are directly relevant to the issues that *CBG* has been covering, especially the Friendly Frank's incident.

The articles point out the futility of trying to defend one's right to freedom of expression by appealing to a local "community standard" as the arbiter, which is the approach too many have taken and why a defense based on explicit rational principles is the only alternative that will work.

I was a little hesitant in sending these articles in to you, for what is perhaps an insubstantial reason. Someone once told me that you had attacked the philosophy of Objectivism in *CBG* in the past, and so I was unsure of your openness to Objectivist ideas.

This hostility to a philosophy apparently took place in an issue of *CBG* that was published before I started subscribing, and the person who related it to me had lent his copy to one of your "non-paying" second-generation subscribers who never returned it, so I could not confirm this. Do you recall any such incident?

If true, it is perhaps understandable. Most of the hostility to Objectivism stems from misrepresentation or distortion of it. I hope that you will give the ideas presented in the enclosed articles a fair shake based on their own merits. Despite the rumor, I have no reason to think you would not.

[Thanks for your letter — which did a good deal towards making our day.]

We certainly try to conduct *CBG* on the level you say you find, and we appreciate your remarks.

We can't recall attacking Objectivism in such flat-out terms; we suppose the most accurate description of our attitude in that matter is that we are not particularly interested in Objectivism — especially as it has been shown in comics. Some people are quick to equate a lack of interest in something as active hostility toward it; we can only state that we are *not* hostile toward Objectivism.

We very much appreciate your taking what was obviously considerable time and trouble to send us the 33 pages of material. We have not yet read all of it and won't read it right away, not because we won't ever read it, but mostly because we'd like to run your letter as soon as possible and we know we won't be able to settle down with the material for some time.

Skimming quickly, we find that we really do seem to fall into the pragmatic camp that Peikoff dislikes. And, skimming equally quickly, we find ourselves largely in agreement with Ayn Rand on the matter of censorship — and she seems to offer much pertinent commentary on obscenity law, at least as it stood in 1973. It looks fascinating.

For the moment, we are filing all the material in our "censorship" file, where we shall return to it shortly.

And thank you again for writing and caring.]

(LETTERS, Page 18)

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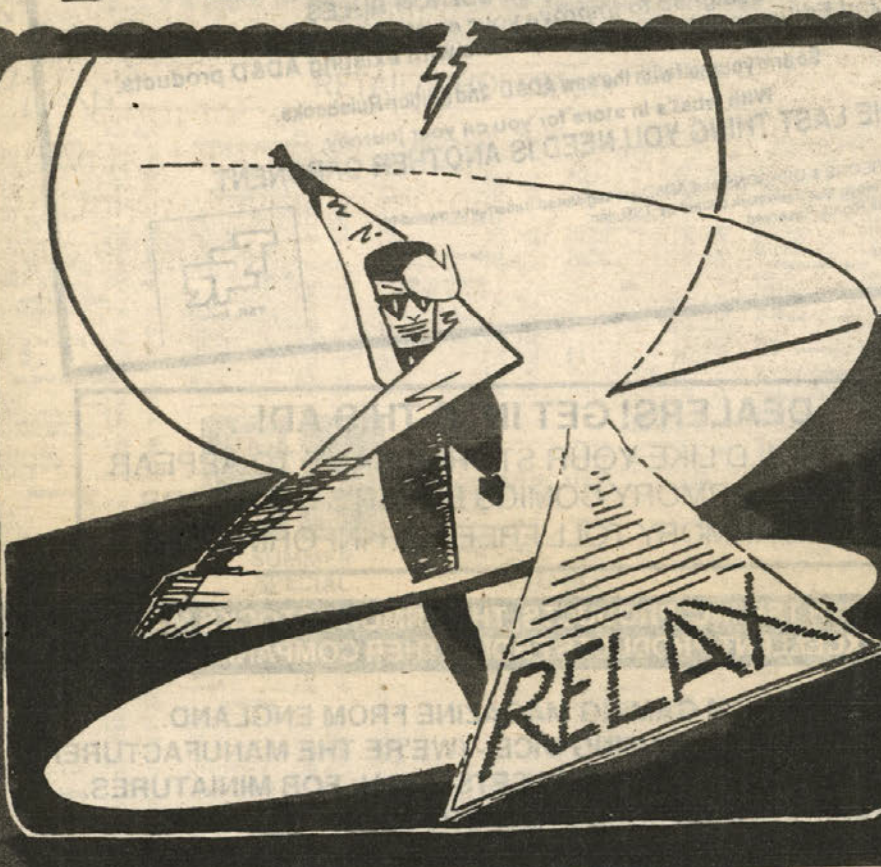
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BY BILL WIDENER

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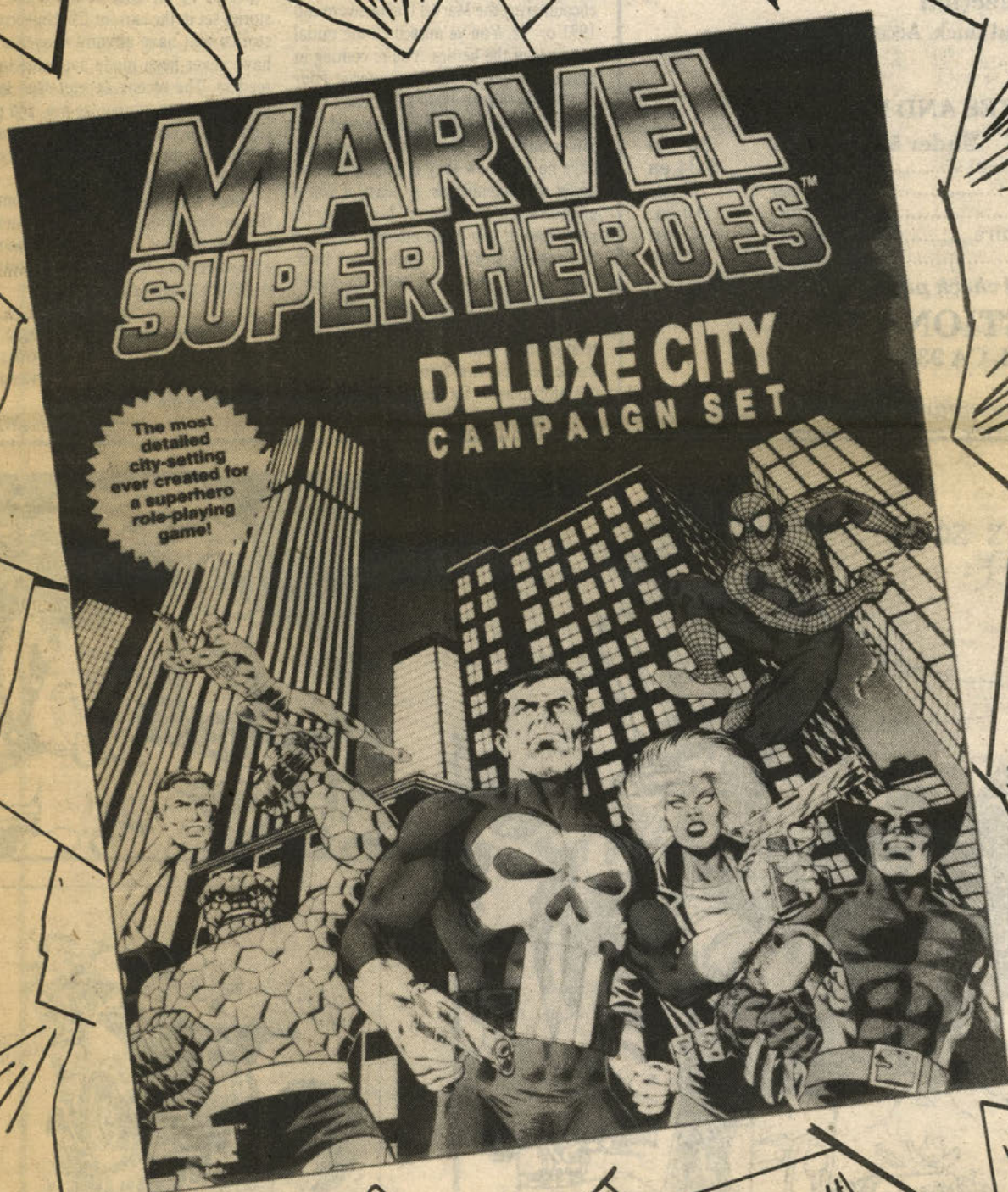
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LETTERS
(From Page 16)

Steven L. Miner
3171 Hilldale Dr.
West Valley City, Utah 84119

I have a painfully vivid memory of sitting in my living room back in 1966. I was a high school senior. My folks and I were watching the premiere of the *Batman* TV show. My anticipation and expectations were high. *Batman* had recently undergone the "new look": no more alien-of-the-month stories, but more down-to-Earth, believable detective stories. Silly me, I thought the TV show would follow suit. It seemed so easy — no super powers and special effects like flying to worry about.

Well, about 20 minutes into the first episode, I got up and left the room feeling totally betrayed. Betrayed by Dozier, ABC, and especially by DC Comics. I didn't watch any more, and I didn't purchase another DC comic for 20 years. After all, if they didn't care any more for their characters than that, why should I care?

Incidentally, the only reason I got back into DC at all was due to the fact that I owned a comics shop from '83 to '85 and felt I had to keep up. Them I got inter-

ested again around the time *Crisis* came out; more on that later.

Anyway, I had to add my support to Don and Maggie's assertion that the *Batman* '60s TV show was the biggest waste ever, the worst publicity comics could ever have had, and the longest-running.

So you can imagine how nice it felt when I finally got into the theater on June 28 for the movie *Batman*, and finally was able to experience the feeling I'd planned on having 23 years ago. I really didn't care if the movie was good or bad, as long as it gave the American public a new, more accurate impression of the nature of the *Batman* character. Because, let's face it, that movie will have more impact than all the word-of-mouth from fans and all the passed-around copies of *Dark Knight* or *Year One* can even approach.

Well, not only does the movie turn your impressions of *Batman* around 180 degrees, it's also darn good! Heard Paul Harvey say today it's made \$100 million in 10 days, something no other movie has ever done. Actually, I think the movie even goes a little beyond the current incarnation of the character, but I really didn't mind.

Seems to me that the movie *Batman*'s a little more like *The Punisher* than like the DC Comics *Batman*. During a subsequent

viewing I plan to count how many people are actually killed by *Batman*; apparently he's killed around five before we see him take on the two hoods in the movie's opening. I think one local reviewer was right when he said this *Batman* has moved away from camp, over to dark, hard, and gritty, and then even on past that and right into gothic. But, hey, it sure worked for me. Great movie.

I wonder if comics fans of *Batman* and Michael Keaton will ever be able to bury the hatchet, though. Keaton calls the people who opposed his casting "DC Comics Fundamentalists," and I read a quote by his manager-partner that said, "The people who were against Michael playing *Batman* are the kind of people who buckle their belts up to their chests." Well, he and Keaton have the hit movie, and some likely sequels to boot, so I guess they're laughing last.

I just wish they could realize that most of the people I know give Keaton his due, all took a wait-and-see approach, and any misgivings they had about Keaton originally were not so much about him, his chin, or his build, but about the feeling that casting Keaton gave the (false) impression that we were in for still another camp attempt at comedy. Thank goodness, we were wrong.

I mentioned *Crisis* earlier and my return to DC at that time after a 20-year absence. I know a lot's been written about this, but one thing keeps bugging me, and if you'll indulge me with the space, I'd like to get it off my chest.

I like the post-*Crisis* DC Universe, but I wish I'd been able to view it from the beginning — from the beginning of the Universe's current heroic age. But I can't; neither can you, and it's frustrating!

OK, I've printed up little stickers and pasted one on the cover of every DC comic book I have that's pre-*Crisis*. They say, "A great *Imaginary Story*." That relegates all those books to where they belong.

But now, the current universe. We have a few quick glimpses of the past, and the beginnings of the heroic age, but very few and too few. Some quick examples: *Man of Steel* #3 shows us, thankfully, the first meeting ever of the current Superman and *Batman*. But, in Byrne's early *Superman* and *Action* issues, we see Superman interact with a bunch of DC characters, and in each instance it's obvious he's well acquainted with them, old buddies. Check your first "new" Superman encounter with the New Gods and Darkseid — he already knows 'em! Well, what was it like when he first met them, first knew of their existence? I want to read that first encounter! What was Superman's first conversation with J'onn J'onzz or Hawkman like, after he first learned he, too, was an alien?

When I read about the post-*Crisis* DC Universe it's the same thing as first encountering the Marvel Universe around 1971 or '72. You've missed all the initial meetings of the heroes. You're coming in around *Avengers* #100 or *Fantastic Four* #140 or so. These guys are already on a first-name basis with Galactus and The Silver Surfer, or The Watcher, and you have no idea how they originally met or under what conditions. At least, if you'd encountered the Marvel Universe 10 years into it, you could attempt to fill in the missing stories by going after back issues. It's a possibility that you could eventually find or own or at least read *Avengers* #1-99 and finally know how the relationships that currently exist among the heroes were first formed.

Unfortunately, for the current DC Universe, there are no back issues! So I, for

one, am constantly feeling like I came in in the middle where the DC Universe is concerned.

I know DC's probably not anxious to retell many of its old stories or there'll be accusations that the company's simply ripping itself off. But it seems to me that most DC post-*Crisis* characters are so different from their pre-*Crisis* predecessors, that I definitely have the feeling I'm reading about different people since the *Crisis* than I was before. They are so different that, if handled with any consistency, it seems the old stories redone would of necessity be substantially different.

And, with DC's greater emphasis on characterization, scientific accuracy, and examination of the effects super-heroes have on a world, the stories would be much more interesting than their predecessors.

Look at it this way: New readers won't know it's old material run through the new DC Universe, and most older readers won't care. They'll enjoy comparing the old to the new and having the gaps in the new DC Universe chronology and chronicles filled out a little more. For example, as I stated, *Man of Steel* #3 gave us the first Superman-Batman encounter. Does anyone know where the second encounter is recorded? I sure don't. Everyone I know says we just jumped ahead about five or six years into their careers and by now they're, if not chums, at least aware of and somewhat at ease with each other's ongoing role in the DC Universe.

Seems to me that some of the best stories set in the current DC Universe are stories that have already happened but have never been made available to the readers. The recent *Animal Man* three-part attempt to harmonize pre- and post-*Crisis* was a laudable noble effort, even if it did leave me more confused than ever. So what? I was entertained.

I hope DC looks into giving us some of the as-yet-unrecorded history lurking between *Man of Steel* #6 and *Superman* #3, and between the origin of the post-*Crisis* Justice League and *Legends*.

Flashback: 50 years ago

Wesley Dodds is introduced as The Sandman in *Adventure Comics* #40, July 1939.

—Greg W. Myers

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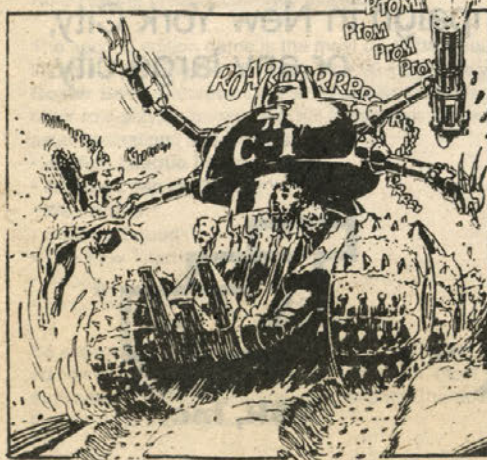
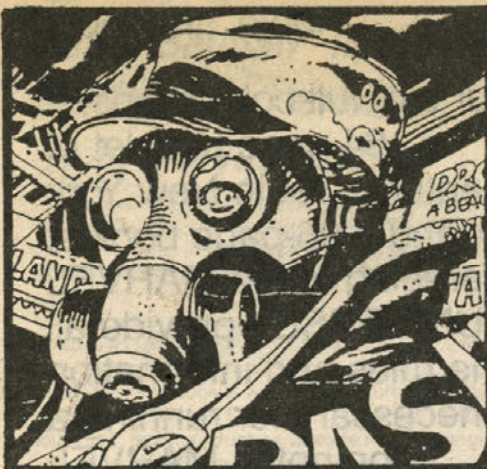
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FICHE

(From Cover)

and American. Most of what we have done has been in scholarly publications; for example, we put dental pathology slides on microfiche for Columbia University.

"We're new to the comics field."

Asked what he thought of the comic-book field, he replied, "It's very exciting. It's a fascinating field — an area that gives people enjoyment and makes people feel good about their hobby. To some it's a vocation — to others an avocation."

As they approached the project of producing a complete microfiche record of a line of classic comics from the Golden Age, MicroColor staff members began to discuss the idea of making the material more widely available. "The more we talked internally," Hourdajian said, "the more we began to talk about micro-publishing."

The idea grew into the concept of publishing a numbered, limited edition of complete sets of color microfiche "featuring the most celebrated titles." It would be the first time such a project would have been undertaken, the first time collectors could buy entire licensed sets of classics for a minimal price.

"Most of today's comic-book collectors are unfamiliar with the bulk of the comic-book materials published in the so-called Golden Age of comics — before the Comics Code was instituted in 1954. The material MicroColor is considering is of interest, not only because it consists of classic comic-book stories which are almost impossible to find today, but also because it shows a great deal about the world of popular fiction of the time," Hourdajian said.

As costs were discussed, the cost per fiche was estimated at around \$5.

Hourdajian said, "We're talking about setting up something along the lines of a subscription program in which we would throw in the viewer with the first order at cost."

"The first phase of the project," Hourdajian said, "is

that a viewer will be marketed with the collection. What we're trying to do is sell a dozen or so fiche with a reader as the first installment."

Collectors and scholars today are hard-pressed to locate the classic titles MicroColor is considering releasing as a licensee. Even when it can be found, each issue is too expensive for most collectors.

The first 10 issues of some popular titles in near-mint condition today could cost \$50,000 or more. On microfiche, the issues would come to no more than \$60.

"We're trying to get a feel from the special collectors for what titles would be best to do," Hourdajian said, "and what we achieve here in terms of success will dictate how much further we go in the comics industry."

"We have hopes that collectors will want to support the project. The advantages of microfiche — retrieval, stability, faithful full color — will give collectors an opportunity to complete their collections, if only on fiche."

Laine said, "We would like to get some sort of reaction to the project from CBG's readers. We welcome letters concerning what sort of material readers would like to see and how they would like us to release it."

Laine can be reached at MicroColor International Inc., 85 Godwin Ave., Midland Park, N.J. 07432.

Passages

Canceled

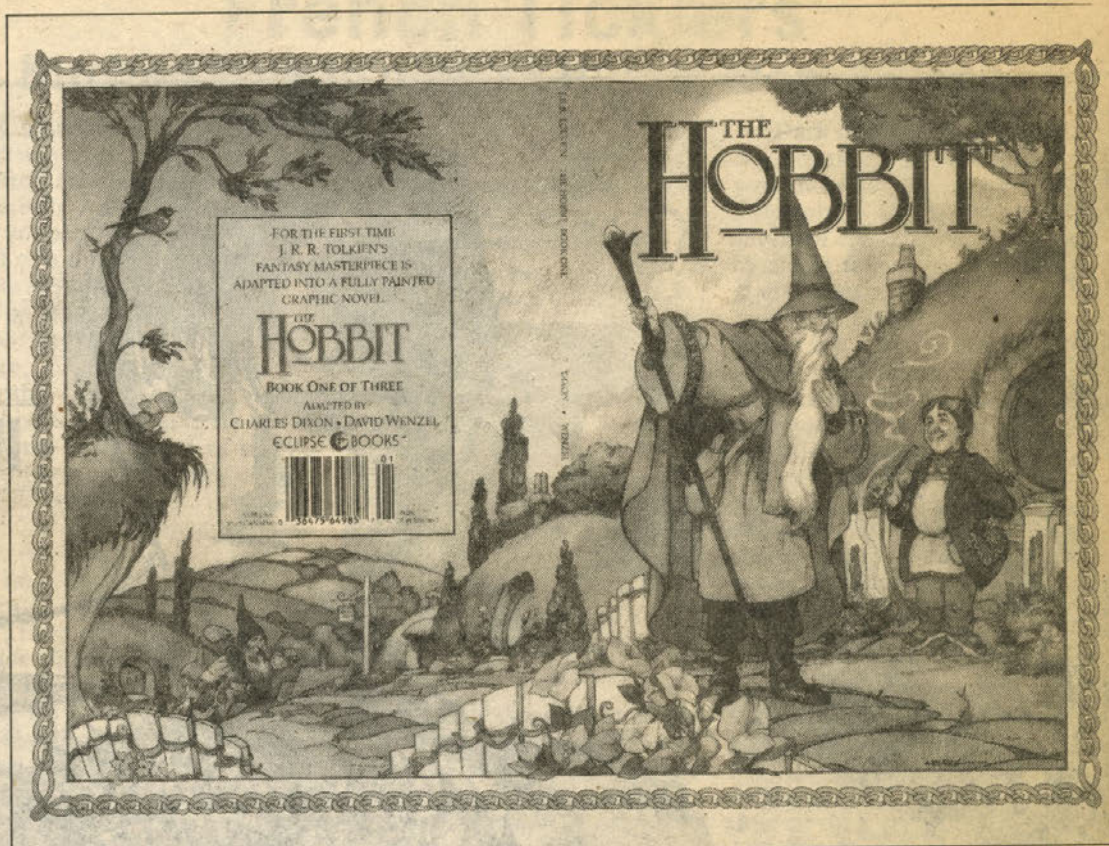
• Eternity Comics has canceled *Wild Knights*. Issue #10 was the final issue.

• Eternity Comics has canceled *The New Humans*. The final issue will be #15.

Messner-Loebs busy

William Messner-Loebs will be the regular writer on *Justice League Europe* beginning in October.

He will continue to write *Flash* and is writing *Epicurus the Sage*, which will be published by Piranha Press Oct. 31.



The first issue of Eclipse Books' adaptation of J.R.R. Tolkien's *The Hobbit* will ship Aug. 22. The book will be adapted in three squarebound volumes. The adaptation is written by Charles Dixon and illustrated by David Wenzel.

'Killing Joke' takes 4 Harveys Wood, Williamson, 'Love and Rockets' also win

By Rogers Cadenhead

The creators of DC Comics' *Batman: The Killing Joke* had the last laugh at the Harvey Awards, winning in four categories at a banquet during the Dallas Fantasy Fair July 15.

Batman: The Killing Joke, written by Alan Moore and drawn by Brian Bolland, won Harveys for best graphic album, best single issue or story, best artist (Bolland), and best colorist (John Higgins). It was edited by Denny O'Neil.

The only other multiple winner was Fantagraphics Books' *Love and Rockets*, by Gilbert and Jaime Hernandez, which won two awards: best continuing or limited series and best writer (Gilbert Hernandez).

The late Wally Wood was named to the Jack Kirby Hall of Fame in a presentation by Julius Schwartz, who told the 100-member audience that he was offended only one of the five nominees would be honored.

"I was horrified to learn only one would be a winner," he said, mentioning that baseball's hall of fame inducts two to five players each year.

Steve Ditko, Stan Lee, Moebius, Alex Toth, and Wood were this year's hall of fame nominees. Schwartz said, "If they're good enough to be nominated, they should be awarded."

Long-time comics illustrator Al Williamson, one of EC Comics' heralded group of creators, won the best inker award for his work on Marvel Comics' *Daredevil*.

Williamson said he couldn't have won without artist John Romita Jr.'s work on the series. "It was a joy to work on John's pencils," he said.

Batman: The Killing Joke made DC the most-awarded publisher with four winners; followed by Fantagraphics with three awards; Dark Horse Comics and Marvel Comics with two each; and Kitchen Sink Press, Raw Books, and Universal Press Syndicate/ Andrews & McMeil with one apiece.

Other 1989 winners were:

Best cartoonist-writer-artist: Paul Chadwick for *Concrete*; published by Dark Horse.

Best new series: *Kings in Disguise* by writer James Vance and artist Dan Burr; published by Kitchen Sink.

Best letterer: Ken Bruzenak for *Mr. Monster*, published by Dark Horse.

Special award for humor in

comics: Bill Watterson for *Calvin and Hobbes* (Universal Press Syndicate/ Andrews & McMeil).

Special award for excellence in presentation: Editors/ Art Directors Art Spiegelman and Francoise Mouly for Charles Burns' *Hardboiled Defective Stories*, from Raw/ Pantheon.

Best reprint: *The Complete Crumb Comics*, a compilation of Robert Crumb's work; edited by Gary Groth and Robert Fiore; Dale Crain art director; published by Fantagraphics.

Best American edition of foreign material: *The Incal Series* by Alexandro Jodorowsky and Jean "Moebius" Giraud from Epic Comics; translated by Randy and Jean-Marc Lofficier; Randy and Jean-Marc Lofficier, Margaret Clark, Steve Buccellato, and Archie Goodwin editors.

None of the people involved in *Batman: The Killing Joke* attended the awards. Winners in attendance were Chadwick, Groth, Gilbert and Jaime Hernandez, Vance, and Williamson.

Nominees and winners were selected by comics industry pro-

fessionals for the second annual awards, sponsored by Fantagraphics Books and Lone Star Comics of Texas.

"We hope this event comes to signify a certain kind of acme in the business," said Kenneth Smith, master of ceremonies for the awards.

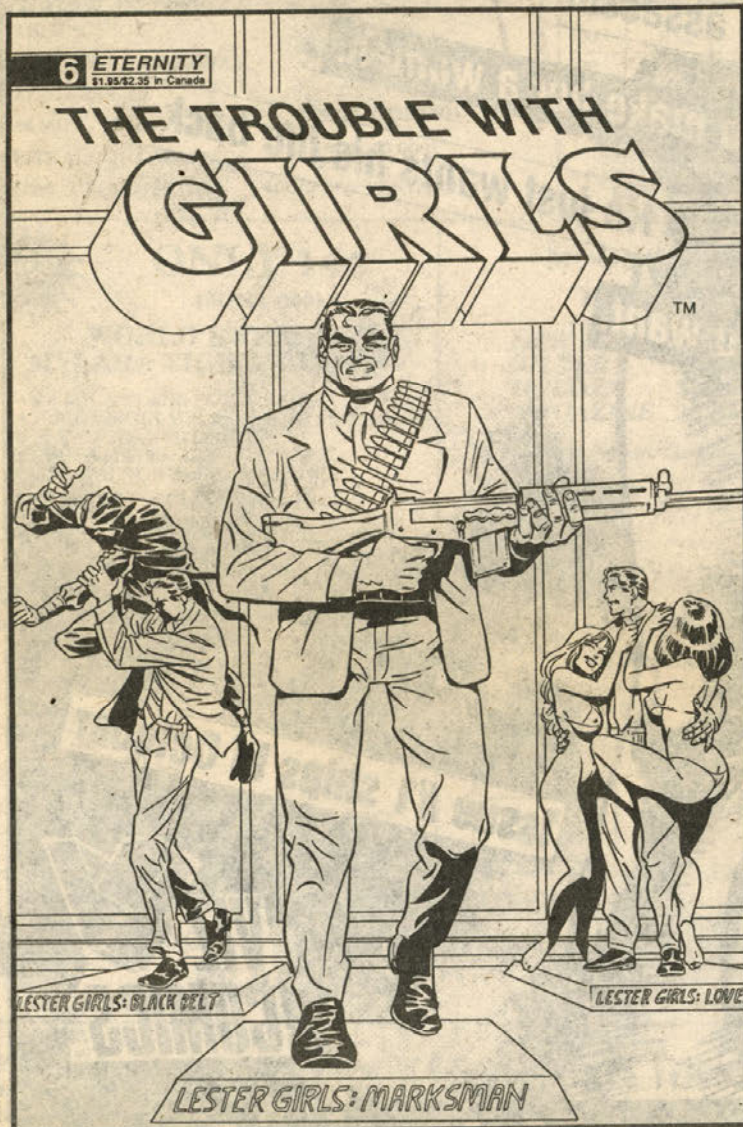
The Harveys are named for *Mad* creator and comics pioneer Harvey Kurtzman. A Kurtzman self-caricature is on the plaque given to winners.

In opening remarks Gil Kane said the awards signify "the re-emergence of the *auteur* in comics."

"These awards are a recognition of that re-emergence," Kane said. "It all started when Harvey and EC began to individualize their material."

Accepting the award for Robert Crumb's reprint project, Groth said, "I know this will mean a lot to Robert, because it's no secret that he considers Harvey a mentor and the ideal cartoonist."

Kurtzman, who attended the awards, received a standing ovation at the ceremony's end.



There's mayhem in Dullsville as the town seems to be turning against its favorite son — Lester Girls. To top it all off, Les's latest infatuation, Brett Ashley, proves to be a CIA agent in *The Trouble with Girls* #6, created and written by Will Jacobs and Gerard Jones, illustrated by Tim Hamilton and Chuck Austen, on sale in August from Eternity Comics.



Cartoonist Sheldon Oppenberg will be making two guest appearances on *The Joe Franklin Show*. The first was on *Joe Franklin's Anniversary Special* July 21 on WWOR-TV, Channel 9, Secaucus, N.J. Also on that show were Sammy Davis Jr., Douglas Fairbanks Jr., Edie Adams, Telly Savalas, Cornell Wilde, Bob Hope, Henny Youngman, Billy Crystal, Sally Kirkland, Corinne Calvet, Sid Caesar, Fred Travena, and Cesar Romero. In early August, Oppenberg will be on a cartooning special that Franklin will present as part of his regular program. Oppenberg and several other professionals will discuss cartooning in general, current trends, etc. Oppenberg will be displaying gag cartoons, caricatures, spot drawings, posters, greeting cards, and other items.

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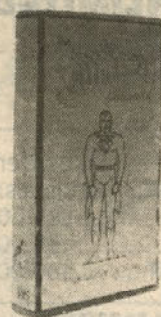
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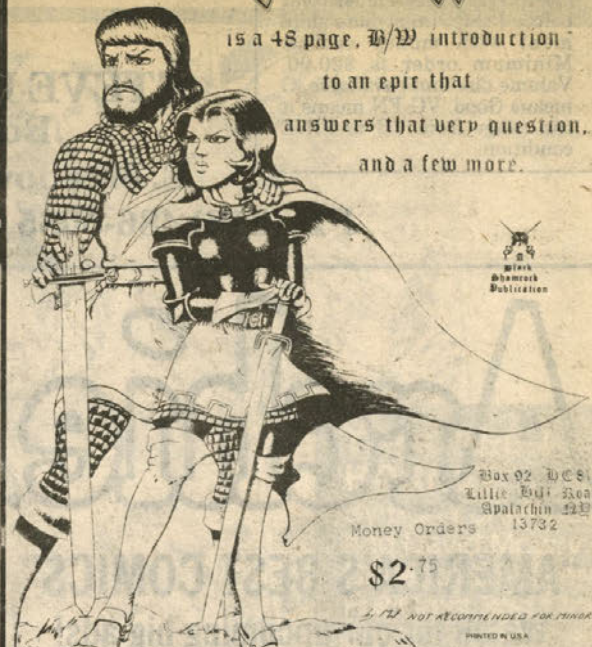
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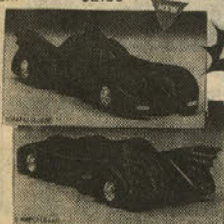
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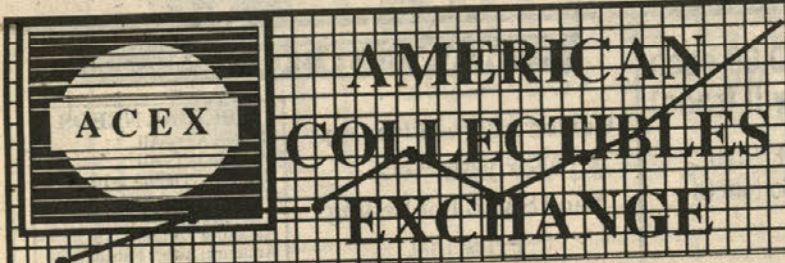
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Dallas Fantasy Fair vignettes

By Rogers Cadenhead

Boosted by the Harvey Awards and a guest list of more than 100 people, the Dallas Fantasy Fair held July 14-16 attracted more than 4000 people, a thousand-attendee jump over the past attendance record, according to convention organizers.

The comics industry awards and the inclusion of Dallas' first comics trade show made Dallas Fantasy Fair one of the largest comics conventions the city has ever had.

As happens at many conventions, the discussions and seminars with industry professionals revealed some interesting insights and off-the-cuff opinions about the field.

Barr on Giffen

At one panel, DC and Innovation writer Mike W. Barr said he was scared to collaborate with artist Keith Giffen on an upcoming DC *Secret Origins* Clayface story.

Barr said his story is about the original Clayface, "the closest I'll come to collaborating with Bill Finger."

However, Barr said Giffen's divergent styles worried him. "Some I like fine; some looks like it was drawn by a completely different person," he said. "And you never know who you're going to get."

"I might like it — on the other hand, it might be eight pages of

close-ups of Batman's eye."

Swamp Thing

Steve Bissette, founder of SpiderBaby Gfx and publisher of *Taboo*, said the radical directions taken in Alan Moore's *Swamp Thing* were only published because the comic book had been selling dismally.

"We were able to get away with as much as we were because no one was watching," Bissette said at a panel. "They were going to cancel it."

He said the title's rising popularity was quickly followed by editorial pressure. "As soon as we had the car on the road, we were told, 'Move over, we'll drive now.'"

Todd McFarlane

A sign of changing times, *Amazing Spider-Man* and *Invasion!* artist Todd McFarlane was swamped every time he made autograph-signing appearances.

McFarlane, voted "Favorite Cover Artist" in this year's CBG poll, is easily one of the most popular artists working in comics. Retailers at the convention were compiling McFarlane's work in separate sections, as the work of Arthur Adams and John Byrne is often separated.

Writing comics

At the "Writing Comics" panel, Father Tree Press founder Richard Pini said the dropping cost of self-publishing comics is making changes in fandom.

"The small-press comics are almost taking the place of fanzines," Pini said. "There's a kind of adolescence that fanzines provide that small-press comics do not. You have to jump in with the snakes."

Both Gerard Jones and Mike W. Barr said mainstream comics are drifting away from self-contained stories. Jones said one reason for this is reader purchasing habits.

"Comics used to sell largely on impulse — people who picked them up might not buy the same thing next month," he said. "Now, it's the other way around."

John Wooley, writer for the upcoming *Plan 9 from Outer Space* comics adaptation, summed up sentiment among independent publishers about the current flood of comics from Marvel and DC.

"It's like in the old Godzilla movies where Godzilla is fighting another monster and they're wrecking a bunch of buildings," Wooley said.

"Godzilla is DC, the other monster is Marvel — while they're fighting it out, the independents are the buildings."

Ideal projects

At a panel titled "The Comic I've Always Wanted to Draw but Haven't Yet," *Love and Rockets* co-creator Jaime Hernandez said the only mainstream comics character he ever really wanted

to do is Bizarro.

"I wanted at one time to do a Bizarro story, but I found out I couldn't top the ones that have already been done," he said.

Hernandez said he enjoyed the chance to contribute to DC's *Who's Who* series. "They gave me Phantom Girl — the only super-hero with bell bottoms."

During the same panel, Nexus co-creator and artist Steve Rude said the characters he most wanted to do were DC's New Gods, because of his love for Jack Kirby's work.

"I honestly believe I can do these characters with the Kirby spirit," he said. "If I didn't believe that I could, I wouldn't do them."

Elementals creator Bill Willingham has had the chance to do characters he had always wanted to do, such as Batman, but said he wishes he hadn't.

"I'm not happy with the takes I do on them," he said. "As soon as I get my hands on them, I demythologize them."

Willingham also said the "deluge of Batmania in society" has dampened his interest in the character. "I'm kind of cynical, and as soon as all of society adopts something, then to hell with it — I'm out of here."

Aliens artist Mark Nelson said two things he'd like to work on are dinosaurs and DC's *Metamorpho*.

Nelson is working on *Empire of the Dinosaur* that is being considered by Dark Horse Comics. The series puts intelligent, far-

from-extinct dinosaurs in the early 20th century, giving Nelson a chance to draw three favorite subjects: "zeppelins, blimps, and dinosaurs."

"Dinosaurs are a curiosity," he said. "Everybody has a fascination with them."

Nelson said he'd also like to do a *Metamorpho* story reminiscent of the '60s stories about the character. "I'd like to take him down to South America — where the Incas and Mayans lived — and maybe he could become Quetzalcoatl."

He also said a current inking job for Epic's *Marshal Law* is his kind of comic. "I like wacko stuff like that," he said. "I lean to the wacko side."

Proud poppas

Rude and Willingham, independent creators who have let other artists work on their characters, said their stints on the titles are the only issues they closely follow.

Rude said he doesn't even look at issues of *Nexus* he doesn't draw, not as a slight to other artists but because it's too hard to handle different interpretations of characters he originated.

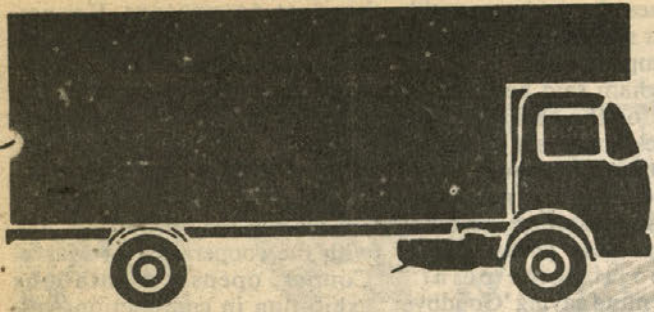
"I'm too close to the characters," he said. "They're mine."

Elementals

Discussing his plans for the recently restarted *Elementals*, Willingham said the title will take a turn that might be unpopular with fans.

Willingham said that, if super-

(DALLAS, Page 28)



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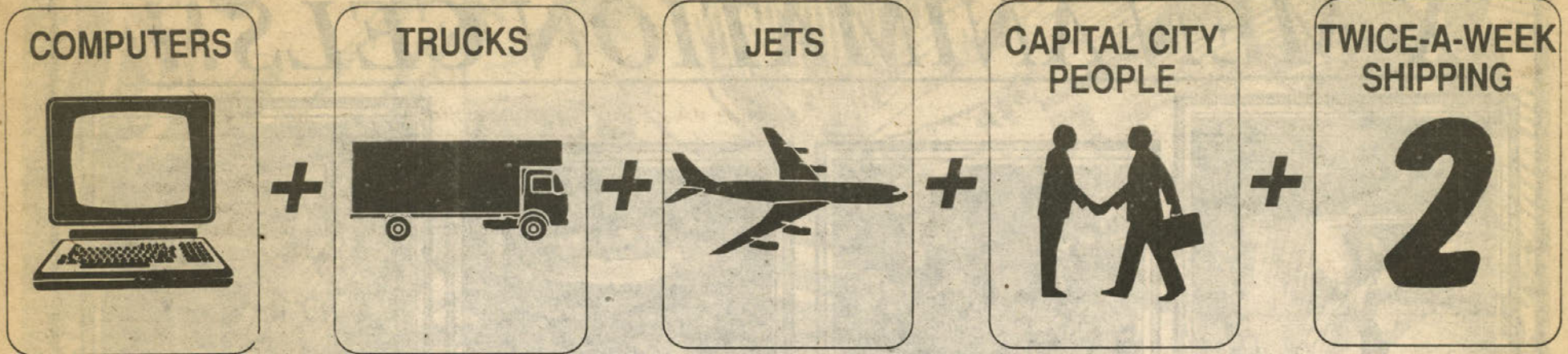
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DALLAS

(From Page 26)

heroes existed in the real world (a premise he explored with *Elementals*), there's no way they could co-exist peacefully with normal society.

"If they really existed, I can't see any way where we don't have to get rid of them," he said. "Them vs. us. I'm leaning toward that, and I'll probably lose a lot of my audience."

Formerly the writer and artist

of *Elementals* during its most popular run, Willingham said he would only write "most" issues of the new series.

"I've tried doing books on a monthly basis, and my art turns [terrible] when I do it," he said,

adding that Comico needs him to produce the series monthly because it represents a large part of the company's line.

Willingham said he has a lot of plans for the characters but sometimes wonders if he can tell all the stories he wants to tell within the super-hero genre.

"My interests are going in directions this [*Elementals*] can't, so at some point I wouldn't mind saying 'Goodbye' to it."

World's Finest

Nexus co-creator and artist Steve Rude said he's returning to the Golden Age for his Batman and Superman work on DC's *World's Finest*, a comic book scheduled for February 1990.

Rude said the current incarnations of the characters are "too silly" to interest him, but the project he's working on involves the 1930s incarnations. "I have a real problem with silly characters," he said at a seminar. "They have to be believable to me."

Chaykin on Fantagraphics

There was a lively panel critiquing the successes and failures of the independent comics movement. Howard Chaykin said in the course of the discussion that Fantagraphics publishes some profit-minded work to finance more artistically inclined material.

Fantagraphics Publisher Gary Groth asked him to name examples.

Chaykin responded, "I have to assume that something you publish makes money."

The Harveys

The hour-long Harvey Awards, sponsored by Fantagraphics Books and Lone Star Comics of Texas, were presented at a banquet attended by about 100 industry professionals and convention guests who bought \$35 tickets.

Convention co-chairman Paul

McSpadden said, "We tried our hardest to present Harvey Awards which reflected the dignity and intelligence that Harvey Kurtzman has brought to the industry."

Flashback: 10 years ago

The Museum of Cartoon Art, with the cooperation of Marvel Comics, opens a month-long exhibition in conjunction with the publication of Marvel's *Warriors of the Shadow Realm*. Displayed at the museum are the painted pages of original art by John Buscema and Rudy Nebres and colorist Peter Ledger. The exhibit runs July 1-30, 1979.

—Greg. W. Myers

Flashback: 10 years ago

The *Star Hawks* comic strip by Gil Kane and Archie Goodwin is reduced from its two-tier format to the standard size of daily comic strips by order of the NEA syndicate. The change occurs with the strip for July 30, 1979.

—Greg. W. Myers

Flashback: 15 years ago

The *Amazing World of DC Comics* begins with a July-August 1974 date — a professionally produced fan magazine devoted exclusively to DC. Available by mail direct from DC, the first issue spotlights Joe Kubert and has a cover by DC Comics Publisher Carmine Infantino.

—Greg. W. Myers

Flashback: 15 years ago

The first *Mighty Marvel Calendar* is published in August 1974, for 1975. Spiral-bound and printed on heavy cardboard stock, it features full-color pin-ups of Marvel super-heroes and spotlights dates in the history of the Marvel Comics Group.

—Greg. W. Myers

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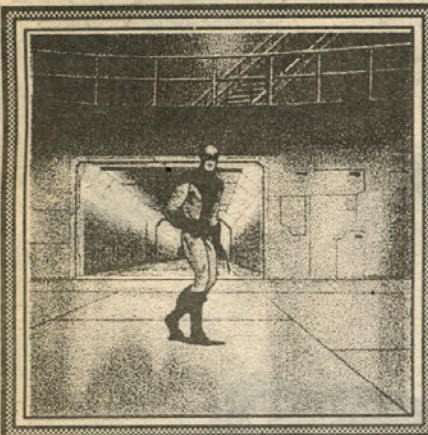


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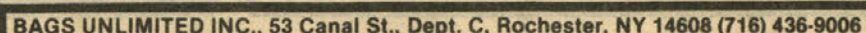
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By Don Thompson

Once again, I will be reviewing comics in straight alphabetical order by title, with no grouping by publisher. Since I have a massive amount of stuff to review — after a long dry spell, I got a couple of months' worth from DC and First about a week apart and Marvel has a number of summer bi-weeklies — I'll endeavor to keep my remarks brief.

I'll append a very long list of titles on which I have no comment, just for the benefit of those who use this as an indication of what has been published.

• *The Adventures of Bayou Billy* #1 (Archie Adventure, \$1) is based on a video game and features characters who could well be Archie and the gang if they had grown up and served in Vietnam. They live in a swamp ("swamp stompin' action is promised" — I've been in swamps and only fools would try stompin' in one) and battle hoods in battles which would be lethal in real life. Swinging a huge log into the front of a speeding jeep, felling a huge tree on top of a man, smashing a man on the head with a cast-iron skillet — all of these would almost certainly cause death or maiming in real life, but here it is played for laughs. Grade: D.

• The end of Harvey Pekar's series of appearances on David Letterman's show is chronicled in *American Splendor* #14

(\$3.50). This issue is not the best Harvey has ever produced, but it is excellent. I recommend it and I further recommend that you write Harvey at the address given in this issue, enclosing a self-addressed and stamped envelope, and inquire about back issues. I believe most issues are still available at or near cover price.

Harvey is a genuine character. He is a clerk at a Veteran's Administration hospital in Cleveland, Ohio. He is extremely widely read and self-educated to a faretheewell. He writes vignettes from his life and has friends illustrate them in comic-book format, then self-publishes them. He was a smash hit on Letterman's show but confounded Letterman and his producers and everyone else connected with the show because Harvey was not thrilled out of his socks at a chance to be a regular on the show — an attitude they frankly could not comprehend. TV is unprepared to deal with a genuinely individual genius; fortunately, comics still have room for an occasional maverick.

If you are looking for something completely different and for a truly adult comic book, pick up a copy of *American Splendor*, which should be in any good comics store. If you like what you see, write to Harvey

(COMICS, Page 34)

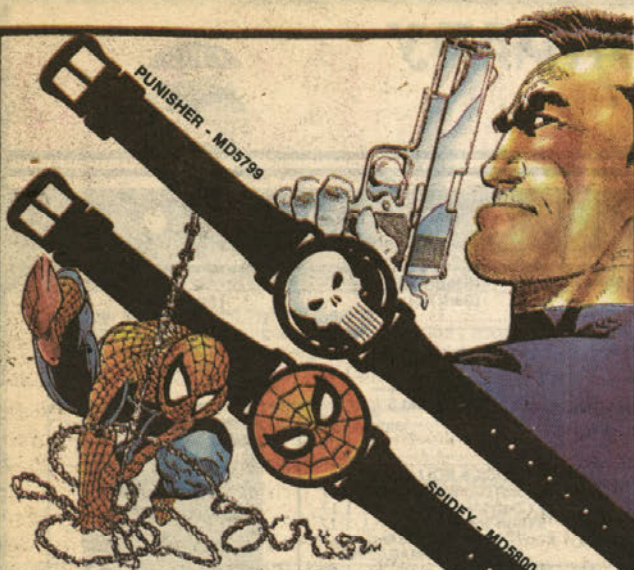
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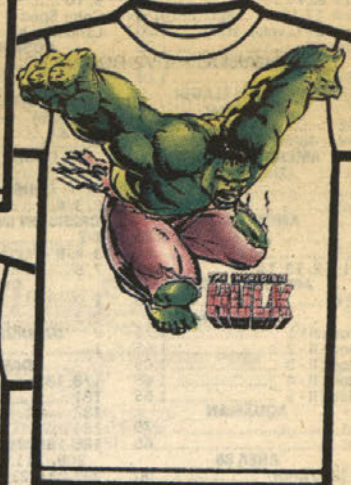


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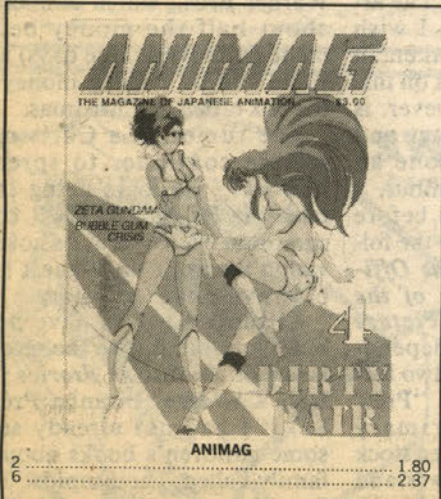
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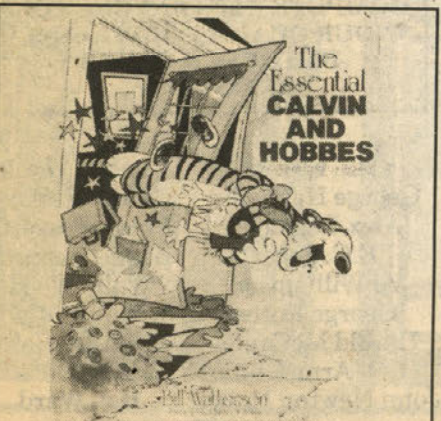
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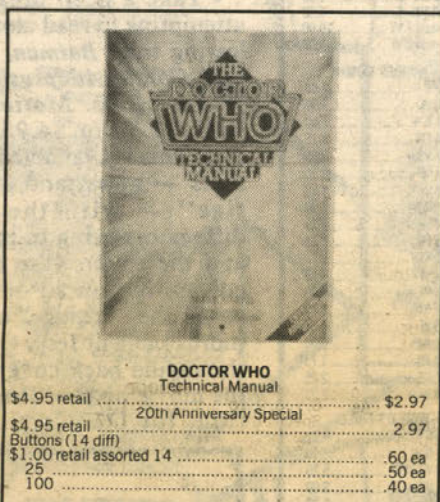
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345 VF	2.25	4 VG	14.00	176 FN	2.25	71 FN	3.00	182 VF	8.50	141 VF	4.50
346 VF +	2.75	5 G +	10.00	177 FN	2.25	72 FN	3.00	183 FN	6.75	142 VG	4.50
347 VF	3.75	5 VG (pinup missing)	4.50	178 FN	2.25	73 FN	3.00	184 VF	6.50	143 VF	4.50
348 VF +	2.75			179 FN	2.25	74 FN	3.00	185 NM	10.00	144 VF +	2.00
349 VF +	2.75			180 FN	4.00	75 FN	3.00	186 FN	7.00	144 VF +	4.75
350 VF	2.50			181 FN	4.00	76 FN	3.00	187 FN	7.00	145 FN	2.25
351 FN	1.50			182 FN	4.00	77 FN	3.00	188 FN	7.00	151 VF	3.75
352 VF	2.25			183 FN	4.00	78 FN	3.00	189 FN	7.00	152 VF	3.75
353 FN	1.50			184 FN	4.00	79 FN	3.00	190 FN	7.00	153 VF +	4.50
354 FN +	2.00			185 FN	4.00	80 FN	3.00	191 FN	7.00	154 NM	5.25
355 FN +	2.00			186 FN	4.00	81 FN	3.00	192 FN	7.00	155 VF +	4.50
356 FN	2.25			187 FN	4.00	82 FN	3.00	193 FN	6.00	156 NM	5.00
				188 FN	4.00	83 FN	3.00	194 FN	6.00	157 FN	1.75
				189 FN	4.00	84 FN	3.00	195 FN	6.00	161 VF +	2.25
				190 FN	4.00	85 FN	3.00	196 FN	6.00	169 VF +	2.25
				191 FN	4.00	86 FN	3.00	197 FN	6.00		
				192 FN	4.00	87 FN	3.00	198 FN	6.00	WORLD'S FINEST	
				193 FN	4.00	88 FN	3.00	199 FN	6.00	81 FR +	4.50
				194 FN	4.00	89 FN	3.00	200 FN	6.00	109 G +	3.50
				195 FN	4.00	90 FN	3.00	201 FN	6.00	110 VG/VG	5.25
				196 FN	4.00	91 FN	3.00	202 FN	6.00	111 VG +	6.00
				197 FN	4.00	92 FN	3.00	203 FN	6.00	112 VG +	6.00
				198 FN	4.00	93 FN	3.00	204 FN	6.00	121 VG +	3.00
				199 FN	4.00	94 FN	3.00	205 FN	6.00	126 VG	3.00
				200 FN	4.00	95 FN	3.00	206 FN	6.00	127 VG	3.00
				201 FN	4.00	96 FN	3.00	207 FN	6.00	128 FN	4.00
				202 FN	4.00	97 FN	3.00	208 FN	6.00	129 FN	3.50
				203 FN	4.00	98 FN	3.00	209 FN	6.00	130 FN	4.00
				204 FN	4.00	99 FN	3.00	210 FN	6.00	131 VG +	3.00
				205 FN	4.00	100 FN	3.00	211 FN	6.00	132 FN	4.00
				206 FN	4.00	101 FN	3.00	212 FN	6.00	133 FN + VF	5.50
				207 FN	4.00	102 FN	3.00	213 FN	6.00	135 FN	3.25
				208 FN	4.00	103 FN	3.00	214 FN	6.00	136 FN	6.50
				209 FN	4.00	104 FN	3.00	215 FN	6.00	137 FN	3.50
				210 FN	4.00	105 FN	3.00	216 FN	6.00	138 FN	6.00
				211 FN	4.00	106 FN	3.00	217 FN	6.00	139 VF	6.00
				212 FN	4.00	107 FN	3.00	218 FN	6.00	141 VF	6.50
				213 FN	4.00	108 FN	3.00	219 FN	6.00	143 VF	6.50
				214 FN	4.00	109 FN	3.00	220 FN	6.00	144 VF	6.50
				215 FN	4.00	110 FN	3.00	221 FN	6.00	145 FN/FN	3.50
				216 FN	4.00	111 FN	3.00	222 FN	6.00	146 VF	6.00
				217 FN	4.00	112 FN	3.00	223 FN	6.00	147 FN +	4.50

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ACTION		AVENGERS		FANTASTIC FOUR		METAL MEN		SUPERBOY		TALES TO ASTONISH	
274 FR +	\$1.75	26 VF +	8.00	47 VG +	4.25	4 VG +	5.25	121 NM	5.00	97 VF +	4.50
283 VG +	7.50	27 VF +	7.00	48 FN +	17.00	5 FN +	6.00	122 VF +	4.00	98 FN +	2.50
286 G +	1.65	28 VF +	8.00	49 FN +	14.00	6 FN +	4.25	123 FN +	2.25	99 VF +	4.50
289 G +	1.80	29 VF +	7.00	50 NM +	10.00	7 VG +	2.75	124 VF +	3.25	THOR	
290 G +	2.00	30 NM +	7.00	51 VF +	7.00	8 VG +	2.75	125 NM +	5.00	93 FR +	4.00
292 VG +	2.00	31 NM +	7.50	52 NM +	10.00	9 VG +	2.75	126 NM +	5.00	98 VG +	7.00
293 VG +	3.25	32 VF +	7.00	53 VF +	8.00	10 VG +	3.75	127 NM +	4.50	99 G +	5.00
294 VG +	2.25	33 VF +	5.00	54 VF +	9.00	11-21, 25, 26 Avg FN/FN	28.00 (set)	128 VF +	3.75	100 VG +	7.00
295 VG +	2.00	34 VF +	6.00	55 VF +	9.00	12 NM	5.00	129 VF +	5.00	100 VG +	7.00
296 VG +	1.70	35 VF +	7.00	56 FN +	5.50	13 NM	5.00	130 VF +	3.25	101 FN +	7.50
297 VG +	2.25	36 VF +	5.00	57 NM +	10.00	14 NM	5.00	131 FN +	1.75	102 FN +	10.00
298 VG +	1.70	37 FN +	4.00	58 FN +	5.50	15 NM	5.00	132 VF +	3.00	103 G +	2.50
299 VG +	1.70	38 NM +	8.00	59 FN +	7.00	16 NM	5.00	133 FN +	2.00	104 G +	2.50
300 G +	1.70	39 NM +	7.50	60 VF +	6.50	17 NM	5.00	134 VF +	2.50	105 FR +	1.75
301 FN +	2.50	40 NM +	8.00	61 VF +	5.75	18 NM	5.00	135 FN +	2.00	106 FN +	3.00
304 FN +	3.00	41 VF +	5.25	62 VF +	6.50	19 NM	5.00	136 VF +	4.75	107 VG +	4.00
305 FN +	2.50	42 NM +	6.00	63 NM +	7.50	20 NM	5.00	137 VF +	2.75	108 VG +	4.00
306 FN +	3.00	43 VF +	5.25	64 FN +	5.75	21 NM	5.00	138 FN +	3.50	109 VG +	4.00
307 FN +	2.75	44 VF +	4.00	65 NM +	7.50	22 NM	5.00	139 VF +	2.75	110 VG +	4.00
308 FN +	2.50	45 VF +	4.50	66 VF +	7.00	23 NM	5.00	140 NM +	3.50	111 VG +	4.00
310 FN +	2.75	46 VF +	4.00	67 NM +	8.50	24 NM	5.00	141 VF +	1.25	112 FN +	5.00
311 VG +	2.00	47 VF +	4.50	68 NM +	7.90	25 NM	5.00	142 NM +	3.50	113 FN +	5.00
312 FN +	2.75	48 VF +	3.50	69 VF +	6.50	26 NM	5.00	143 VG +	6.75	114 FN +	5.00
313 FN +	3.00	49 FN +	2.00	70 VF +	8.50	27 NM	5.00	144 VG +	15.00	115 VG +	4.50
314 FN +	2.50	50 FN +	4.00	71 VF +	6.00	28 NM	5.00	145 G +	2.50	116 FN +	5.00
315 FN +	2.50	51 NM +	4.50	72 VF +	6.00	29 NM	5.00	146 VG +	4.50	117 FN +	6.50
316 VF +	2.50	52 NM +	2.25	73 NM +	3.00	30 NM	5.00	147 VG +	4.25	118 FN +	8.00
317 VF +	4.00	53 NM +	3.00	74 NM +	3.00	31 NM	5.00	148 VG +	5.00	119 FN +	4.75
318 FN +	2.50	54 NM +	1.00	75 VF +	3.00	32 NM	5.00	149 VG +	4.50	120 VF +	8.00
319 VF +	4.00	55 NM +	1.00	76 VF +	3.00	33 NM	5.00	150 VG +	4.50	121 VF +	9.00
320 VF +	3.50	56 NM +	1.00	77 VF +	3.00	34 NM	5.00	151 VG +	4.50	122 FN +	4.00
321 FN +	2.00	57 NM +	1.00	78 VF +	3.00	35 NM	5.00	152 VG +	4.50	123 FN +	2.50
322 FN +	2.00	58 NM +	1.00	79 VF +	3.00	36 NM	5.00	153 VG +	4.50	124 FN +	2.25
323 VF +	2.50	59 NM +	1.00	80 VF +	3.00	37 NM	5.00	154 VG +	4.50	125 FN +	3.00
324 VF +	3.00	60 NM +	1.00	81 VF +	3.00	38 NM	5.00	155 VG +	4.50	126 FN +	2.00
325 FN +	2.25	61 NM +	1.00	82 VF +	3.00	39 NM	5.00	156 FN +	5.00	127 FN +	4.00
326 FN +	3.00	62 NM +	1.00	83 VF +	3.00	40 NM	5.00	157 VG +	4.50	128 FN +	3.50
327 FN +	3.00	63 NM +	1.00	84 VF +	3.00	41 NM	5.00	158 VG +	4.50	129 FN +	3.50
328 FN +	3.00	64 NM +	1.00	85 VF +	3.00	42 NM	5.00	159 VG +	4.50	130 FN +	3.50
329 FN +	3.00	65 NM +	1.00	86 VF +	3.00	43 NM	5.00	160 FN +	5.25	131 VG +	3.00
330 FN +	3.00	66 NM +	1.00	87 VF +	3.00	44 NM	5.00	161 FN +	5.25	132 FN +	2.25
331 FN +	3.00	67 NM +	1.00	88 VF +	3.00	45 NM	5.00	162 VG +	4.50	133 FN +	2.00
332 FN +	3.00	68 NM +	1.00	89 VF +	3.00	46 NM	5.00	163 VG +	4.50	134 FN +	2.00
333 FN +	3.00	69 NM +	1.00	90 VF +	3.00	47 NM	5.00	164 VG +	4.50	135 FN +	2.00
334 FN +	3.00	70 NM +	1.00	91 VF +	3.00	48 NM	5.00	165 VG +	4.50	136 FN +	2.00
335 FN +	3.00	71 NM +	1.00	92 VF +	3.00	49 NM	5.00	166 FN +	6.00	137 FN +	3.50
336 FN +	3.00	72 NM +	1.00	93 VF +	3.00	50 NM	5.00	167 FN +	6.00	138 FN +	3.50
337 FN +	3.00	73 NM +	1.00	94 VF +	3.00	51 NM	5.00	168 FN +	6.00	139 FN +	3.50
338 FN +	3.00	74 NM +	1.00	95 VF +	3.00	52 NM	5.00	169 FN +	6.00	140 FN +	3.50
339 FN +	3.00	75 NM +	1.00	96 VF +	3.00	53 NM	5.00	170 FN +	6.00	141 FN +	3.50
340 FN +	3.00	76 NM +	1.00	97 VF +	3.00	54 NM	5.00	171 FN +	6.00	142 FN +	3.50
341 FN +	3.00	77 NM +	1.00	98 VF +	3.00	55 NM	5.00	172 FN +	6.00	143 FN +	3.50
342 FN +	3.00	78 NM +	1.00	99 VF +	3.00	56 NM	5.00	173 FN +	6.00	144 FN +	3.50
343 FN +	3.00	79 NM +	1.00	100 VF +	3.00	57 NM	5.00	174 FN +	6.00	145 FN +	3.50
344 FN +	3.00	80 NM +	1.00	101 VF +	3.00	58 NM	5.00	175 FN +	6.00	146 FN +	3.50
345 FN +	3.00	81 NM +	1.00	102 VF +	3.00	59 NM	5.00	176 FN +	6.00	147 FN +	3.50
346 FN +	3.00	82 NM +	1.00	103 VF +	3.00	60 NM	5.00	177 FN +	6.00	148 FN +	3.50
347 FN +	3.00	83 NM +	1.00	104 VF +	3.00	61 NM	5.00	178 FN +	6.00	149 FN +	3.50
348 FN +	3.00	84 NM +	1.00	105 VF +	3.00	62 NM	5.00	179 FN +	6.00	150 FN +	3.50
349 FN +	3.00	85 NM +	1.00	106 VF +	3.00	63 NM	5.00	180 FN +	6.00	151 FN +	3.50
350 FN +	3.00	86 NM +	1.00	107 VF +	3.00	64 NM	5.00	181 FN +	6.00	152 FN +	3.50
351 FN +	3.00	87 NM +	1.00	108 VF +	3.00	65 NM	5.00	182 FN +	6.00	153 FN +	3.50
352 FN +	3.00	88 NM +	1.00	109 VF +	3.00	66 NM	5.00	183 FN +	6.00	154 FN +	3.50
353 FN +	3.00	89 NM +	1.00	110 VF +	3.00	67 NM	5.00	184 FN +	6.00	155 FN +	3.50
354 FN +	3.00	90 NM +	1.00	111 VF +	3.00	68 NM	5.00	185 FN +	6.00	156 FN +	3.50
355 FN +	3.00	91 NM +	1.00	112 VF +	3.00	69 NM	5.00	186 FN +	6.00	157 FN +	3.50
356 FN +	3.00	92 NM +	1.00	113 VF +	3.00	70 NM	5.00	187 FN +	6.00	158 FN +	3.50
357 FN +	3.00	93 NM +	1.00	114 VF +	3.00	71 NM	5.00	188 FN +	6.00	159 FN +	3.50
358 FN +	3.00	94 NM +	1.00	115 VF +	3.00	72 NM	5.00	189 FN +	6.00	160 FN +	3.50
359 FN +	3.00	95 NM +	1.00	116 VF +	3.00	73 NM	5.00	190 FN +	6.00	161 FN +	3.50
360 FN +	3.00	96 NM +	1.00	117 VF +	3.00	74 NM	5.00	191 FN +	6.00	162 FN +	3.50
361 FN +	3.00	97 NM +	1.00	118 VF +	3.00	75 NM	5.00	192 FN +	6.00	163 FN +	3.50
362 FN +	3.00	98 NM +	1.00	119 VF +	3.00	76 NM	5.00	193 FN +	6.00	164 FN +	3.50
363 FN +	3.00	99 NM +	1.00	120 VF +	3.00	77 NM	5.00	194 FN +	6.00	165 FN +	3.50
364 FN +	3.00	100 NM +	1.00	121 VF +	3.00	78 NM	5.00	195 FN +	6.00	166 FN +	3.50
365 FN +	3.00	101 NM +	1.00	122 VF +	3.00	79 NM	5.00	196 FN +	6.00	167 FN +	3.50
366 FN +	3.00	102 NM +	1.00	123 VF +	3.00	80 NM	5.00	197 FN +	6.00	168 FN +	3.50
367 FN +	3.00	103 NM +	1.00	124 VF +	3.00	81 NM	5.00	198 FN +	6.00	169 FN +	3.50
368 FN +	3.00	104 NM +	1.00	125 VF +	3.00	82 NM	5.00	199 FN +	6.00	170 FN +	3.50
369 FN +	3.00	105 NM +	1.00	126 VF +	3.00	83 NM	5.00	200 FN +	6.00	171 FN +	3.50
370 FN +	3.00	106 NM +	1.00	127 VF +	3.00	84 NM	5.00	201 FN +	6.00	172 FN +	3.50
371 FN +	3.00	107 NM +	1.00	128 VF +	3.00	85 NM	5.00	202 FN +	6.00	173 FN +	3.50
372 FN +	3.00	108 NM +	1.00	129 VF +	3.00	86 NM	5.00	203 FN +	6.00	174 FN +	3.50
373 FN +	3.00	109 NM +	1.00	130 VF +	3.00	87 NM	5.00	204 FN +	6.00	175 FN +	3.50
374 FN +	3.00	110 NM +	1.00	131 VF +	3.00	88 NM	5.00	205 FN +	6.00	176 FN +	3.50
375 FN +	3.00	111 NM +	1.00	132 VF +	3.00	89 NM	5.00	206 FN +	6.00	177 FN +	3.50
376 FN +	3.00	112 NM +	1.00	133 VF +	3.00	90 NM	5.00	207 FN +	6.00	178 FN +	3.50
377 FN +	3.00	113 NM +	1.00	134 VF +	3.00	91 NM	5.00	208 FN +	6.00	179 FN +	3.50
378 FN +	3.00	114 NM +	1.00	135 VF +	3.00	92 NM	5.00	209 FN +	6.00	180 FN +	3.50
379 FN +	3.00	115 NM +	1.00	136 VF +	3.00	93 NM	5.00	210 FN +	6.00	181 FN +	3.50
380 FN +	3.00	116 NM +	1.00	137 VF +	3.00	94 NM	5.00	211 FN +	6.00	182 FN +	3.50
381 FN +	3.00	117 NM +	1.00	138 VF +	3.00	95 NM	5.00	212 FN +	6.00	183 FN +	3.50
382 FN +	3.00	118 NM +	1.00	139 VF +	3.00	96 NM	5.00	213 FN +	6.00	184 FN +	3.50
383 FN +	3.00	119 NM +	1.00	140 VF +	3.00	97 NM	5.00	214 FN +	6.00	185 FN +	3.50
384 FN +	3.00	120 NM +	1.00	141 VF +	3.00	98 NM	5.00	215 FN +	6.00	186 FN +	3.50
385 FN +	3.00	121 NM +	1.00	142 VF +	3.00	99 NM	5.00	216 FN +	6.00	187 FN +	3.50
386 FN +	3.00	122 NM +	1.00	143 VF +	3.00	100 NM	5.00	217 FN +	6.00	188 FN +	3.50
387 FN +	3.00	123 NM +	1.00	144 VF +	3.00	101 NM	5.00	218 FN +	6.00	189 FN +	3.50
388 FN +	3.00	124 NM +	1.00	145 VF +	3.00	102 NM	5.00	219 FN +	6.00	190 FN +	3.50
389 FN +	3.00	125 NM +	1.00	146 VF +	3.00	103 NM	5.00	220 FN +	6.00	191 FN +	3

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ACTION	1	\$2.50	\$6.00	\$10.00	\$15.00	\$30.00	\$75.00	G.L. (1940's)	1	\$300	\$600	\$900	\$1,250	\$1,850	\$3,750
	242	—	—	\$85	\$150	\$275	\$600	G.L. (1960's)	40	—	—	\$30	\$60	\$100	\$150
	583	—	—	—	—	\$6	\$10		59	—	—	—	\$25	\$45	\$65
ADVENTURE	40	\$275	\$500	\$900	\$1,700	\$2,750	\$4,000	HULK	1-6, 102	*	—	\$25	\$50	\$75	\$100
	48	\$265	\$475	\$800	\$1,250	\$1,825	\$2,500		181	—	—	\$25	\$55	\$90	\$160
ALL AMERICAN	61	\$125	\$210	\$320	\$475	\$700	\$1,000	IRON MAN	1	—	—	\$25	\$55	\$90	\$160
AMAZ. FANTASY	15	\$200	\$400	\$600	\$1,100	\$1,900	\$4,000	JIMMY OLSEN	1	—	—	—	—	—	—
BATMAN	1	\$2,000	\$4,000	\$6,000	\$8,800	\$13,500	\$36,000	JLA	1	—	—	\$250	\$450	\$700	\$1,200
	2	\$300	\$600	\$900	\$1,375	\$2,500	\$5,000	JRNY INTO MYS.	83	—	—	\$200	\$400	\$650	\$1,150
	3	\$250	\$500	\$750	\$1,100	\$1,675	\$3,000	LOIS LANE	1	—	—	—	—	—	—
	4	\$190	\$400	\$600	\$950	\$1,350	\$2,000	MAD	1	\$75	\$150	\$275	\$400	\$575	\$800
	5, 11	\$160	\$320	\$500	\$750	\$1,100	\$1,700	MARVEL PREVIEW 2 & SUPER ACTION #1 (PUNISHER)		—	—	—	\$20	\$35	\$50
	12-15, 47	\$100	\$200	\$300	\$450	\$600	\$1,000	METAL MEN	1	—	—	\$22	\$45	\$75	\$115
	100	\$55	\$100	\$150	\$225	\$300	\$500	NEW FUN	1	\$2,000	\$4,000	\$6,000	\$9,000	\$15,000	\$30,000
	6-10, 16	\$120	\$240	\$400	\$575	\$800	\$1,200	NY WORLDS FAIR	1940	—	—	—	\$1,200	\$2,000	\$3,500
BLACKHAWK	108	—	—	\$20	\$40	\$80	\$125	SGT. FURY	1	—	\$25	\$50	\$75	\$125	\$180
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	29, 30	—	—	\$100	\$160	\$250	\$360	SHOWCASE	6	—	\$60	\$120	\$180	\$250	\$400
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CHALLENGERS	1	—	\$75	\$125	\$200	\$375	\$600		30	—	\$12	\$30	\$50	\$86	\$144
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	33	\$800	\$1,600	\$2,800	\$5,600	\$8,500	\$15,000		15-49	*	—	—	—	—	—
	35-37, 39, 40	\$190	\$375	\$550	\$875	\$1,350	\$1,900		50	—	—	—	\$18	\$32	\$55
	38	\$500	\$1,100	\$1,850	\$2,900	\$4,800	\$6,800		129	—	—	\$25	\$50	\$80	\$125
	58, 140	\$100	\$200	\$300	\$450	\$650	\$1,000	STRANGE TALES	101	*	—	—	—	—	—
	168	\$200	\$400	\$650	\$950	\$1,400	\$2,000	SUBMURNER (Marvel)	1	—	—	—	\$10	\$20	\$30
	225	—	—	—	—	\$800	\$1,350	SUPERMAN	1	\$3,500	\$6,400	\$9,500	\$15,500	\$21,000	\$32,500
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	123	—	—	\$40	\$80	\$135	\$250								
	1, 86, 104	*	—	—	—	—	—								

COMICS

(From Page 34)

they have died, etc. In this story, "The Deadjohnson's Big Incredible Day," we have the same joke, only the Deadjohnsons are, obviously, dead. I suppose you could read this as a satire on middle-class existence (not the freshest of ideas), but it is basically just one long series of variations on a not particularly funny or original joke. Grade: B.

(I must have misread the premise of Piranha Press, because I thought it was supposed to be publishing comic books for adults. This series of scratchily illustrated short stories is not even distantly related to comic books. Lord knows there's nothing wrong with publishing short stories, but how is this going to improve the image of comic books?)

• I have nothing to say about *Blood of Dracula* #11-12 (Apple, \$1.95 each) that I have not already said — to wit, that it is one of the best comic books being published, with top-notch stories by Rick Shanklin and excellent art by a variety of excellent artists — but I felt like saying it again. Grade: A-plus.

• *Cobalt Blue* #1 (Innovation, \$1.95 — is anyone besides me getting annoyed at having to look at the back covers of comic books to find out what the price is?) is one of those comic books that keeps coming back. It was originally published by Power Comics, then Noble Comics. Pied Piper planned to publish it but did not, and Caliber Press had to bow out because it could not afford to publish it in color (*Cobalt Blue* apparently could not be published in black-and-white). Now, here it is from Innovation. It's a fairly standard story — the sole survivors of two alien races pop up in present-day America and resume their combat — of which we get only the opening chapter in this first issue. Based on that, I'd give it a C. (The comic book's appearance would be improved considerably by hiring a good letterer.)

• *Comic Relief* #2 (Page One, \$1.95) is a nifty magazine which reprints editorial cartoons, *Life in Hell*, some columns, *The Far Side*, *Doonesbury*, *Bloom County*, and *Calvin and Hobbes* (about 23 strips per issue of each, in sequence). If your local paper doesn't carry any one of those strips, this magazine is worth your money. Grade: A.

(Is *Comics Revue* still appearing? I have seen only one issue and an annual since *Comics Interview* took it over.)

• Incidentally, *Comics Interview* #70 (Comics Interview, \$4.50) has a lot about *Batman* (the movie), with interviews with screenwriter Sam Hamm, artist Bob Kane, and screen treatment writer Steve Englehart. It's recommended reading, as are all issues of *Comics Interview*.

• Roger Brown, who writes for *Cracked*, kindly sent me a copy of #243 (March 1989, \$1.49) which contains three super-hero-

oriented bits he wrote. If you like reading satires on comic books, *Cracked* obviously is the place to go — besides Roger's three pieces, this issue contains several other humorous items derived from comic books. Jerry De Fuccio is now assisting Michael Delle-Femine on editorial matters and there is art by John Severin, Don Martin, Mike Ricigliano, Rick Attergott, Pat Boyette, Jeremy Banx, Walter Melvin Brogan, Kurt Schaffenberger, Henry Boltinoff, Stoch Gillespie, Bo Badman, Gary Fields, Dick Ayers, Bill Wray, Frank Caruso, Pete McDonnell, and Don Orehek. Writers include George Gladir (who has a two-page bit on comics conventions in the *current* issue of *Cracked*), Tony Frank, Joe Finora, Robert Loren Fleming, Randy Epley, Joe Catalano, Vic Bianco, Mort Todd, and, of course, Roger Brown. Check it out.

• *Critters* #41 (Fantagraphics, \$2) is devoted to Duck "Bill" Platypus, which reaches the apex of its humor with its title. The good news is that #43 will feature Tom Stazer's *Lionheart* in a story about an alien invasion. Issue #42 will be devoted to the continuing adventures of characters from Mike Kazaleh's *The Adventures of Captain Jack*. I didn't care at all for #41, but *Critters* still averages out as an A.

• *Cyberpunk* #1 (Innovation, \$1.95) takes its title from a "new" form of science fiction. I think it works better in text form than in comics and I know it doesn't serialize well, but this is a pretty good opening chapter — I especially like the cover by Ken Steacy. It's a nice job of packaging. Grade: B.

• *Delta Tenn* #10 (Big City, \$1.50) contains a superior origin story on the heroine. I'm not ordinarily a big fan of origin stories, but I liked this one. Grade: B.

• I recommend *Donald Duck* #275 (Gladstone, 95¢) even more than I recommend every issue of this title. Besides having a really funny Carl Barks story (from which a panel was lifted to create a new Barks cover), this issue contains a 16-page *Pinocchio* parody featuring Donald Duck as Donocchio. It's a delightful spoof by Walt Kelly. Grade: A-plus.

• *Donald Duck Adventures* #16 (Gladstone, 95¢) contains a long adventure story, "The Magic Hourglass," featuring Donald, the nephews, and Uncle Scrooge, with a first-class moral thrown in. Grade: A-plus.

• We ran a preview of *East Meets West* a while ago. With the preview came a photocopy of the entire issue for review. Well, I have the same feeling I had from the preview — it's quite well drawn, but it doesn't seem to make a great deal of sense. It has the feeling of the original Fiction House comic books like *Planet* and *Jungle*; good art but incoherent plots. Grade: C-minus.

(COMICS, Page 38)

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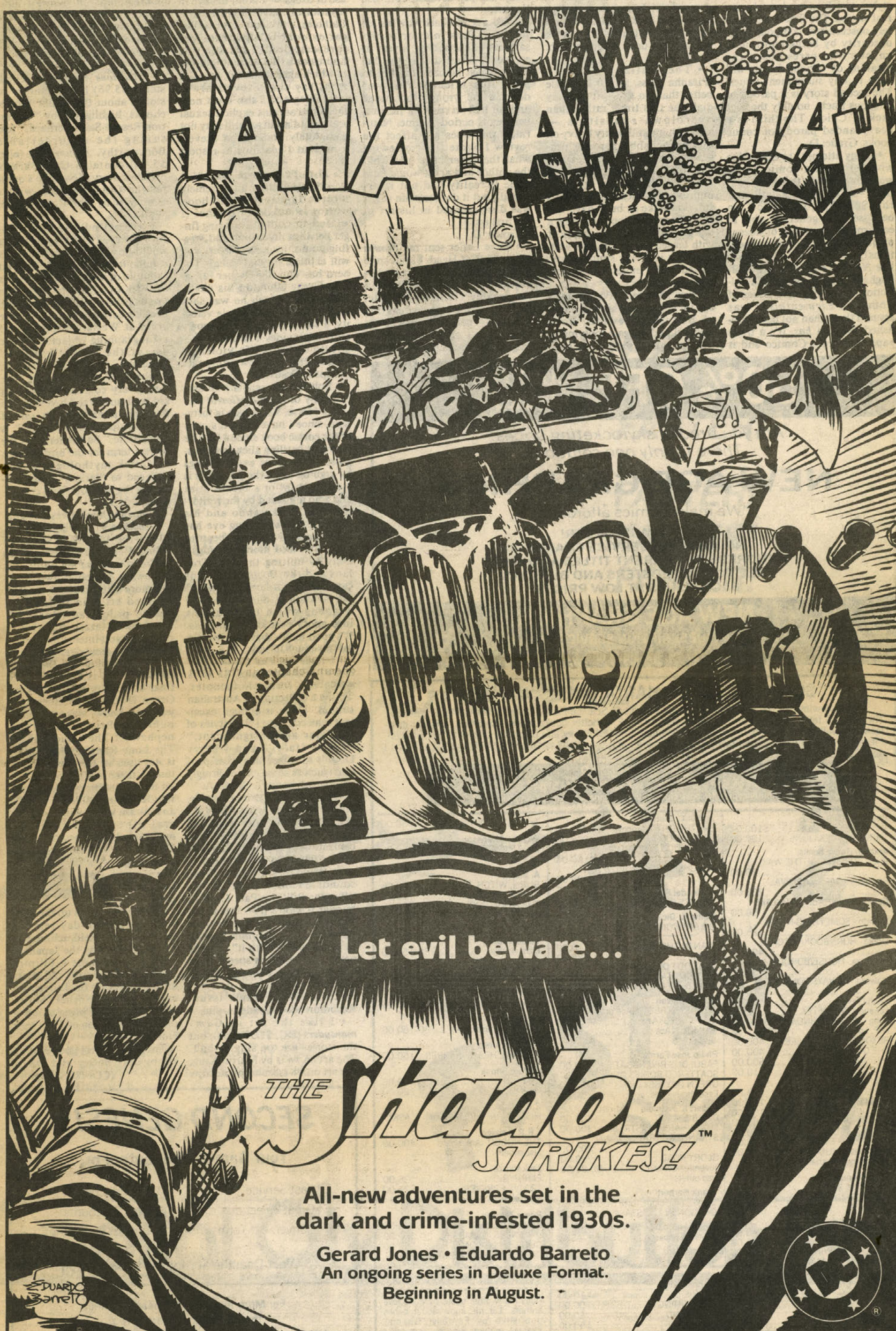
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COMICS

(From Page 36)

• **Eightball** (Fantagraphics, \$2) is more of Daniel Clowes' '50s-style artwork on moderately surreal stories. The first is deliberately obscure and compounds its obscurity by being continued; anyone who cares about the meaning of various events will have to buy subsequent issues. The second story is a parody of religious tracts, notably those of Jack T. Chick. The third is a heavyhanded parody of comic books. Grade: D.

• In my attempts to determine whether certain comic books were published (this will continue — I am waiting until after the San Diego Comic-Con because I am generally able to confirm the existence of dozens of questioned titles at conventions), I mentioned **Elementals: The Natural Order** by Bill Willingham, a trade paperback collection of the first five issues of Comico's **Elementals**. I was assured that it had not been published. Well, it *has*. It's a trade paperback from Comico and it

costs \$10.95 (\$13.95 in Canada). What's more, it *also* contains the first **Elementals** story, from Texas Comics' **Justice Machine Annual** #1. It's above-average super-hero fare, with the added twist that the heroes, like Jacob Marley, are dead to begin with. Grade: A.

• The writing on **Etc** #2 (Piranha Press, \$4.50) is a little better than on #1 — it's mostly dialogue this time, rather than overblown exposition — although it's still pretty heavy on the technobabble (pro for program, synner for synthesizer, and so on) and unnecessary profanity. The art is greatly improved (see next paragraph). I still don't like it, but I have this lack of appreciation for taking a simple story and obscuring it with larded-on pretentious writing. This is a very simple story, buried under mounds of unnecessary words.

I owe Michael Davis an apology for comparing his art to that of Bill Sienkiewicz. Both Michael and Maggie took me to task for that. I should not have

compared their art simply because both paint than I should compare Gil Kane and Steve Ditko simply because both use line art.

I did ask Michael why his art in **Etc** #1 was inferior to the samples he showed me a year or so ago. It seems that it was discovered just before **Etc** went to press that Michael's art was done in the wrong proportions and he had to re-do it all in a very short period of time. Naturally, this does not affect the review I wrote (I'm reviewing what the buyer buys, not what the author and artist *would have* done if reality had not intervened), but it does explain why I was disappointed in his art in the first issue.

Grade: D.

• Steve Lafler sent me **Femme Noire** #2 (Cat-Head, \$2) in spite of my admitting I didn't understand #1. I consider that a remarkably civilized attitude. Steve's work represents his extremely personal viewpoint, one I don't share because of major differences in his upbringing.

This story involves a belief in mysticism, a Catholic upbringing, and the occasional use of drugs — I don't believe in mysticism, have never been a Catholic, and don't use any illegal or controlled substances (prescription drugs such as Lopressor and Dyazide, neither of which alter the mind, aside). I must say that Steve's art is improving and I also must note that this contains explicit sexual scenes and nudity. I still may not completely understand Steve's work, but I continue to respect it.

• **Fist of the North Star** #1-3 (Viz, \$2.95 each) is an extremely violent Japanese comic book with mystical death touches (I squeeze the nail of your ring finger between my thumb and forefinger and, four days later, you will explode in your sleep). The hero has The Big Dipper (a.k.a. The Great Bear) on his chest, looking as though he was shot with a gun of low muzzle velocity. I think it's silly but apparently it provides a harmless substitute for real-life violence, judging from the low crime rate in Japan. Grade: C.

• Bob Burden sent me an ashcan copy of **Flaming Carrot** #22 (Dark Horse, \$2), which is fortunate, since I haven't seen a copy of the comic book since #18. The Carrot is battling aliens who disguise themselves as Earthlings by arguing over whether Certs is a candy mint or a breath mint and who are aided by the traitorous Don Wiskerando and his dog (the dog's missing eye has been replaced by a jellybean to make him look more ferocious). Only by uniting the **Star Trek** fans and the **Doctor Who** fans can The Carrot hope to fend off the invasion by aliens who have weapons which turn humans into goofy cartoon characters. It's good to see that Bob has not lost his touch. Grade: A.

• I reviewed **Fox Comics Special** #1 (Fantagraphics, \$2.95) a while ago from photocopies. This is a collection of Australian comics. There is enough excellent material here ("Lifestyles of the Poor and Insignificant," "Little Italy," and "Dirty Dogs") to offset the occasional dud (such as some excruciatingly amateurish poetry). Grade: A.

• For still more British humor, Harrier is back with **Gag!** #7 (\$2.95). My favorites were "51 Stars" by Ed Hillyer (the Americanization of England), "Sounds of the Past" by Ed Pinsent (a man discovers a way to hear sounds encoded in artifacts), "Burglar Bill" by Paul Grist (a burglar is kitted — this is the funniest piece in the issue), "English Oral" by John Bagnall (a desperately "with-it" teacher assigns his students speeches on any topic they choose). That's quite a bit of top-drawer material for a single issue. Recommended. Grade: A-plus.

• I like the art in **Gammarauders** (DC, \$1.50 each), but the stories are too silly by half. The art on #6 is by Martin King, the art on #8 (seen in photocopy

form) is by Gordon Purcell; the stories are based on a future where our world is comically misremembered. Shirley Jackson did it better years ago as a short-short story. The joke wears too thin even for a single issue of a comic book, let alone a series. Grade: C.

• **Gladstone Album** #18 (Gladstone, \$5.95) has a number of stories about the Junior Woodchucks, highlighted by "Operation Rescue Saint Bernard," featuring the unforgettable Bornworthy. **Album** #19 (also \$5.95) contains Carl Barks's excellent story of Scrooge's quest for the Golden Fleece, with a new cover by Don Rosa. Grade: A-plus.

I recommend it (a) as a first-rate story, (b) as something would-be writers should study as a guide to plotting, and (c) as an example of what nitwits censors are. In an effort to keep the minds of the wee tots from any possible corruption, some cheese brain at Western Printing and Lithographing objected to the use of the word "harpies" because, in the big, thick, unabridged dictionaries (the kind every comic-book-reading kid reads under the covers with a flashlight after bedtime), one of the definitions of a "harpy" is "prostitute." So the term — the correct term for the bird-women of Greek mythology — was changed to "larkie," thus protecting the tiny tots from corruption.

A burning book gives no light.

• **Goddess** #1 (Twilight Twins, \$2) is the first of a series of "Untold Tales of Zolastraya" (as in **Zolastraya and the Bard**). It is somewhat crudely drawn, looking more like breakdowns than finished art, and it has been poorly proofread ("payed," "nulance," etc.), but it is a charming and interesting story. I enjoyed it a great deal. Grade: B.

• The first issue of **The Green Hornet** (Now) is a double-sized final adventure of the original Green Hornet. The Hornet, as you may know, was newspaper publisher Britt Reid, grandnephew of The Lone Ranger. The Lone Ranger, whose name is *not* used in this comic book, though there is a portrait of him on the wall of Britt Reid's study, was John Reid, sole survivor of an ambush which wiped out several other Texas Rangers, including John's brother, Dan. Dan Reid Jr. shared some adventures with his uncle and then went East, where he founded a newspaper, **The Sentinel**.

Ron Fortier picks up the story with the present-day reminiscences of Britt Reid, telling how he met Kato, why the Japanese-born Kato became a Filipino during World War II, and giving an account of his final adventure as The Green Hornet. Subsequent issues will bring us up to the current version of The Green Hornet.

The script is very good and the art by Jeff Butler and David (COMICS, Page 40)

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COMICS

(From Page 38)

Mowry is fine (as is the cover by Jim Steranko). In just one issue, this has become Now's best publication. Grade: A.

(There is a technical error on page 19 of the first issue. In panel 2 on that page, a soldier is shown with a black strip over his left breast pocket labeled "U.S. Army." Since the action occurs in 1945, that is an anachronism. That strip was not added to Army fatigue uniforms until nine years later, in August 1954 — as it happens, I was one of the first men to wear that revised uniform. I hope someone corrected the use of the word "advisory" for "adversary" on page 32.)

• **Grendel: The Devil Inside** by Matt Wagner and Bernie Mireault (Comico, \$11.95) reprints the issues of *Grendel* in which Brian Li Sung becomes the host of Grendel. It contains adult language, adult themes, and violence; with that advisory (or adversary) in mind, it is highly recommended.

• For the record, *Groo* #56 (Epic, \$1) is excellent. Also for the record, so is *Groo Chronicles* #2 (Epic, \$3.50). You should buy them both. Grade: A.

That out of the way, I'd like to talk about *Groo* #55 (Epic, \$1). This one is a masterpiece, the single finest issue of *Groo* yet published. Several decades ago, Carl Barks did a story in which Uncle Scrooge discovered the hidden valley of Tralala, where money had never been used and where everyone was happy — until Scrooge accidentally introduced the concept. That story, an acknowledged classic, could serve as a classroom introduction to the study of economics, particularly in regard to supply and demand. I never expected to see its equal, but I now have: *Groo* #55.

The subject of this story, "The Island of Felicidad," is ecology. This comic book could — and should — be used in classrooms as an explanation of the topic. It should also be required reading for the greedy exploiters who are "harvesting" the rain forest and murdering those who protest their raping of the environment. I have never seen the fragile balance of nature so beautifully, clearly, and memorably described as in this comic book — and in the course of telling a good, funny story.

Please, Marvel-slash-Epic, explore the possibility of offering reprints of this comic book for classroom use. Every issue of *Groo* has been good, but this one is a classic and it should not be read once and then relegated to storage in plastic. A classic does not come along all that often.

The art and story are, of course, by Sergio Aragones, with assistance from Mark Evanier (who this time describes himself as "ecologist"), lettered by Stan Sakai, and colored by Tom Luth. Take a bow, gentlemen. This one transcends my grading system;

just call it a Classic, because it is.

• I already reviewed *The Group Larue* #1 (Innovation, \$1.95), an enjoyable comic book about a group of kids who play a role-playing game in a spooky house and gain super-powers. Grade: C-plus.

• I already reviewed *Hawkworld* #1 (DC, \$3.95); a dark and brooding look at Hawkman's home planet by Timothy Truman, with inking by Alcatena and (this part is new) stunning coloring by Sam Parsons. Grade: A-plus.

• **Innovation's Hero Alliance: End of the Golden Age** wraps up with #2-3 (\$1.75 each), reprinting a story which was published as a graphic novel by some other company three or so years ago. It's pretty good, though all the heroes look to have been molded in plastic (and Maggie says all the women appear to be wearing two EC Fan-Addict Club buttons. This series should not be confused with *Hero Alliance* #1-2 (Innovation, \$1.75 each), which continues the adventures of this band of plastic heroes. It's OK as super-hero comic books go, but I'd like to think that a world which had had super-heroes for decades would be a little better off than this one — this one is worse than ours, so the super-heroes cannot be said to be making a (positive) difference. Grade: C-plus.

• I can't review all of Eclipse's adaptation of *The Hobbit* because I have only seen incomplete photocopies of the first of the three volumes. The first seven pages are completely written, the rest is unscripted. However, what I have seen is well-nigh perfect. Chuck Dixon has retained as much as possible of J.R.R. Tolkien's original and David Wenzel has managed to keep it charming without slipping over into cute. This is excellent and I'm looking forward to the completed work.

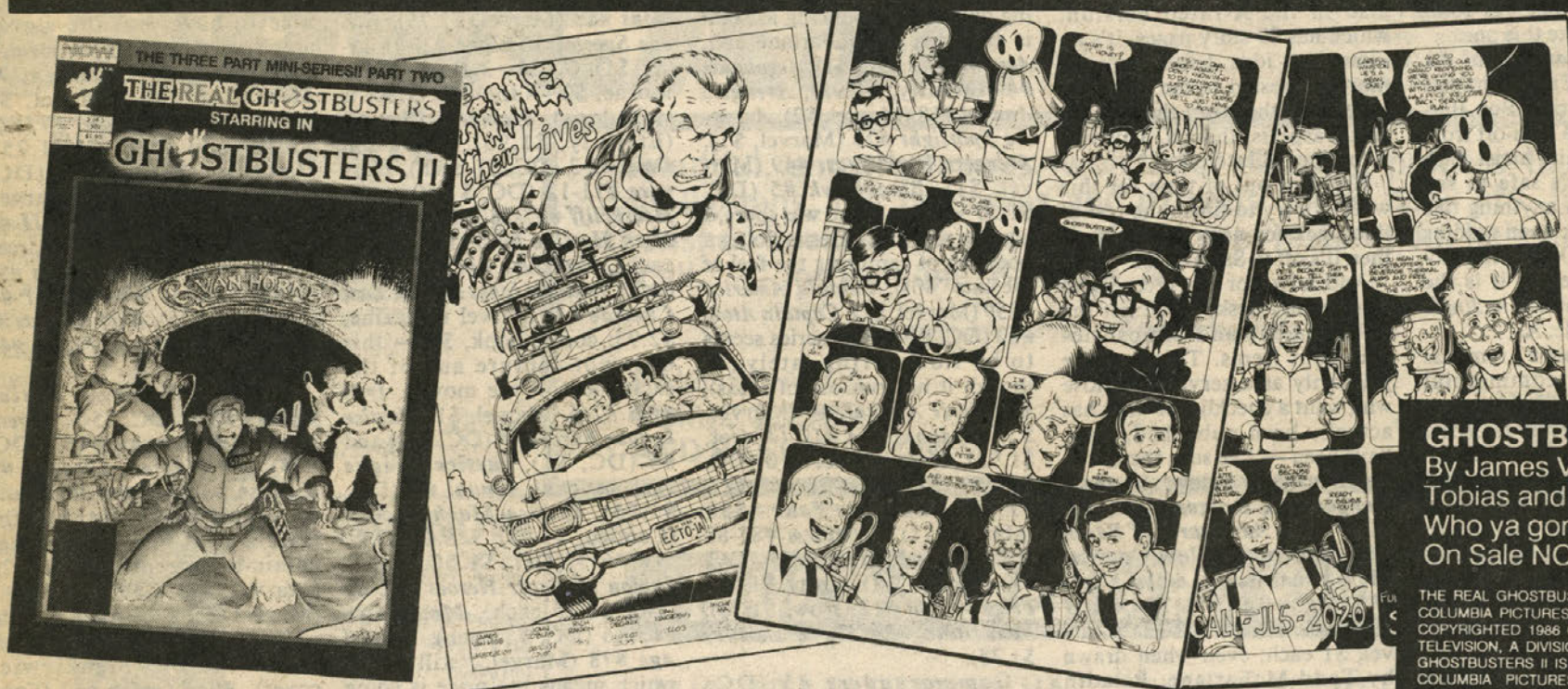
• **James Bond 007** #1 (Eclipse, \$3.95) by Mike Grell is first-rate, blending the books and the movies (and casting the role of Bond as Ian Fleming wanted it — with Hoagy Carmichael) into one fast-paced, sparkling story, with some of the best art Mike has ever done. I could go on and on about how much I like this, but it all boils down to one thing: Buy it! Grade: A.

• Someone sent me a photocopy of something that seems to be called *Jazz Age Chronicles* (I'm not sure of the title, I don't know the issue number, I don't know the price, and I don't know who published it — all of this information should have been on the photocopy and was not). I don't know if this is a first issue (I've never seen an issue before). Anyway, it's a pretty good private-eye story, or part of one. The writing is occasionally overdone and sometimes silly ("Ya can't pull a fish out of a fire 'till you get a grip on its gills"), and the spelling has its lapses (there is no "d" in "pigeon" unless

(COMICS, Page 42)

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COMICS

COMICS

(From Page 40)

you're talking about Walter Pidgeon. If I knew what was going on, I'd probably like this one.

• **Junior Carrot Patrol #1** (Dark Horse, \$2) is a happy combination of writer Bob Burden (the Patrol is a spin-off from *Flaming Carrot*) and artist Rick Geary. I think it's safe to say you've never seen anything like this, even if you've been reading *Flaming Carrot*. Oddly, the closest thing I've seen to it is the work of George Carlson in *Jingle Jangle Tales*. Grade: A.

• **Leather and Lace #1** reminds me of the Certe commercial cited earlier in the *Flaming Carrot* review: *Leather and Lace* is a G-rated comic book! *Leather and Lace* is an X-rated comic book! The G-rated comic book (Aircel, \$1.95) is an adventure story of two women, one a thief and the other a young woman searching for her missing sister. The X-rated comic book (Aircel, \$2.50) has the same story, but with explicit sex. In addition to the higher price tag, the X-rated

version comes sealed in a plastic bag. The G-rated version has 24 story pages, most of which are also in the X-rated version, which has 29 story pages. It's an interesting idea; I found myself more interested in the technical aspects of the story than in the erotic aspects, though. This one is for Special Interests.

And I'm out of time for this week. I'll try to finish the rest of this stack for next week's issue, then it's off to San Diego.

And now, for the record and to clear my desk, I will list the no-comment and almost-no-comment items. This is done primarily as a service to those who want a checklist of what has actually been published; these have been — I've seen them.

• Average or below: *Advanced Dungeons & Dragons* #9 (DC, \$1.50), *The Adventures of Baron Munchausen* #4 (Now Comics, \$1.75, final issue), *Alpha Flight* #75 (Marvel, \$1.95), *The Amazing Spider-Man* #320-321 (Marvel, \$1 each; even when drawn by Todd McFarlane, Paladin looks like a steel-belted radial

tire and has only half the personality of one — I also get the feeling that McFarlane is in increasing danger of producing art that is a parody of McFarlane art), *Aquaman* #3 (DC, \$1), *Argonauts* #4 (Eternity, \$1.95), *Avengers Annual* #18 (Marvel, \$2), *Avengers Spotlight* #23 (Marvel, \$1), *Avengers West Coast* #49 (Marvel, \$1), *Blackhawk* #5 (DC, \$1.50 — as one who was there, I have to say this series is doing a poor job of capturing the feel of the late '40s), *Captain America* #359 (Marvel, \$1), *Captain Atom* #32 (DC, \$1 — this series seems to be floundering lately, as though it has run out of ideas), *Daredevil Annual* #4 (Marvel, \$2), *Dragonforce* #10 (Aircel, \$1.95), *DragonLance* #10 (DC, \$1.95), *Fantastic Four* #330 (Marvel, \$1), *Firestorm* #87-88 (DC, \$1 each), *Flash* #29 (DC, \$1), *Fright* #11 (Eternity, \$1.95), *Fright Night* #12 (Now, \$1.75), *Futura* #2 (Slave Labor, \$1.75).

Gammarauers #5 (DC, \$1.50), *Ghostbusters II* #1-2

(Now, \$1.95 each — movie adaptation), *G.I. Joe* #90 (Marvel, \$1), *G.I. Joe European Missions* #13 (Marvel, \$1.75), *G.I. Joe Special Missions* #26 (Marvel, \$1), *G.I. Joe 3-D* #6 (Blackthorne, \$2 — the 3-D effect is well done), *Hamster Vice* #2 (Eternity, \$1.95), *Hawk and Dove* #2-3 (DC, \$1 each), *Haywire* #11-12 (DC, \$1.50 each), *Heathcliff* #37-38 (Marvel, \$1), *Hero Hotline* #4-5 (DC, \$1.75 each), *Huntress* #4-5 (DC, \$1 each), *Indiana Jones and the Last Crusade* #1 (Marvel magazine, \$2.95; comic book, \$1 — this does not capture any of the excitement of the movie), *Iron Man* #246 (Marvel, \$1), *Justice League Europe* #4 (DC, 75¢) and #5 (DC, \$1), *Justice League International Annual* #3 (DC, \$1.75), *Justice Machine* #29 (Comico, \$1.95), *L.E.G.I.O.N.* #89 #6-7 (DC, \$1.50 each), *Legion of Super-Heroes* #62-63 (DC, \$1.75 each), *Manhunter* #15-16 (DC, \$1 each), *Marvel Age* #78 (Marvel, "still 50¢," which means the price is going up to 75¢ within the next issue or two), *Marvel Comics Presents* #28-30 (Marvel, \$1.25 each), *Marvel Tales* #227 (Marvel, \$1), *MediaStarr* #2 (Innovation, \$1.95), *Mister Miracle* #6-7 (DC, \$1 each), *Mutant Misadventures of Cloak and Dagger* #7 (Marvel, \$1.50), *New Gods* #5-7 (DC, \$1.50 each), *The New Guardians* #10-11 (DC, \$1.25 each), *The New Humans* #14 (Eternity, \$1.95), *The New Mutants* #79-80 (Marvel, \$1 each), *New Mutants Annual* #5 (Marvel, \$2), *The New Titans* #56-57 (DC, \$1.75 each), *Nick Fury, Agent of SHIELD* #2 (Marvel, \$1.50), *The Noid in 3-D* #1 (Blackthorne, \$2.50 — the 3-D effect is good, but I detest the ads and the character), *Nih Man the Ultimate Ninja* #2-3 (Marvel, \$1 each), *The Phantom* #5 (DC, \$1.50), *Power of the Atom* #14-15 (DC, \$1 each), *Power Pachyderms* #1 (Marvel, \$1.25), *The Punisher Annual* #2 (Marvel, \$2).

Racer X #2 (Now, \$1.75), *Ralph Smart Adventures* #13 (Now, \$1.75), *The Real Ghostbusters* #14 (Now, \$1.75), *Rogue Trooper* #30 (Quality, \$1.50), *Savage Sword of Conan* #164 (Marvel, \$2.25), *Scavengers* #14 (Quality, \$1.50), *Secret Origins* #42-43 (DC, \$1.50 each), *Sensational Spider-Man: Nothing Can Stop The Juggernaut* (Marvel, \$3.95), *Shattered Earth* #7-8 (Eternity, \$1.95 each), *Silver Surfer* #27 (Marvel, \$1), *Slaine the King* #23 (Quality, \$1.50), *Slimer!* #6 (Now, \$1.75), *Spectacular Spider-Man* #154 (Marvel, \$1), *Spectacular Spider-Man Annual* #9 (Marvel, \$2), *The Spectre* #27-28 (DC, \$1.50 each), *Speed Racer* #25, \$1.75 — notable for a brief scene at the San Diego Comic-Con, which is very sparsely attended in this comic book), *Strontium Dog* #23 (Quality, \$1.50), *Suicide Squad* #32 (DC, \$1).

The Terminator #13 (Now, \$1.75), *Thor* #407 (Marvel, \$1), *Torrid Affairs* #3 (Eternity,

\$2.95), *Tough Guys & Wild Women* #2 (Eternity, \$2.25 — reprints of *Saint* comic books; nice to have, but the stories aren't very good), *Transformers* #56 (Marvel, \$1), *Uncanny X-Men* #248-249 (Marvel, \$1 each), *Unknown Soldier* #7 (DC, \$1.50) and #8 (DC, \$1.75), *Unknown Soldier* #8 (DC, \$1.75), *The War* #3 (Marvel, \$3.50), *Warlock 5 Book II* #1 (Aircel, \$2), *Warlocks* #8 (Aircel, \$1.95), *Web of Spider-Man* #55 (Marvel, \$1), *What If?* #3 (Marvel, \$1.25), *Wild Knights* #9 (Eternity, \$1.95), *X-Factor* #44 (Marvel, \$1).

• Above average: *Action Comics* #644 (DC, 75¢), *Adventures of Superman* #457 (DC, 75¢), *Air Fighters Classics* #6 (Eclipse, \$3.95 — the stories and art aren't that great, but the price is right for a Golden Age comic-book reprint), *ALF* #20 (Marvel, \$1), *ALF Annual* #2 (Marvel, \$2 — this is worthwhile for its funny scripts as well as for the Bill Sienkiewicz cover), *Alien Legion* #12 (Epic, \$1.50), *Animal Man* #14 (DC, \$1.50 — the story, really only a prologue to a story, did not live up to the dynamite cover by Brian Bolland), *Appleseed Book Two*, Volume Four (Eclipse, \$2.75), *Classic X-Men* #37 (Marvel, \$1.25), *Conan Saga* #29 (Marvel, \$2.25), *Count Duckula* #6 (Marvel, \$1), *Cyber 7* #3-4 (Eclipse, \$2 each — this is one of the better manga translations), *Daredevil* #271 (Marvel, \$1), *Dark Horse Presents* #29-30 (Dark Horse, \$1.75 each — I'm particularly fond of Bob the Alien), *Den* #7 (Fantagor, \$2 — in addition to the always excellent Corben work, this issue contains a dynamite satire by Brian Buniak), *Detective Comics* #603 (DC, 75¢), *Dick Tracy Weekly* #86-89 (Blackthorne, \$2 each — Gould was well into his silly period, with meandering plots and idiotic devices such as the magnetic space coupe, unresearched plot elements such as a man carrying a million \$1 bills in a laundry bag — after the series began appearing, he got mail pointing out how much a million \$1 bills would weigh and it turned out that there were a lot of \$100 and \$1000 bills in the bag as well), *Doc Savage* #11 (DC, \$1.75), *Doctor Strange* #8 (Marvel, \$1.50), *Dreadstar* #47 (First, \$1.95), *DuckTales* #9 (Gladstone, \$1.50), *Eagle* #20-22 (Apple, \$1.95 each), *Excalibur* #13 (Marvel, \$1.50), *Flash Annual* #3 (DC, \$1.75 — this is a borderline case: the story is definitely above average, but the art is awful), *Fusion* #15 (Eclipse, \$2), *The Giant Size Official Prince Valiant* #1 (Pioneer, \$3.95), *Gilgamesh II* #4 (DC, \$3.95), *Green Arrow* #20-21 (DC, \$1.25 each), *Grendel* #31 (Comico, \$1.95), *Grey* #7-8 (Viz, \$3.25 each), *Grimjack* #62-63 (First, \$1.95 each — the covers are outstanding).

Hellblazer #20 (DC, \$1.50), *Incredible Hulk* #359 (Marvel, \$1), *Judge Dredd* #30 (Quality, COMICS, Page 44)

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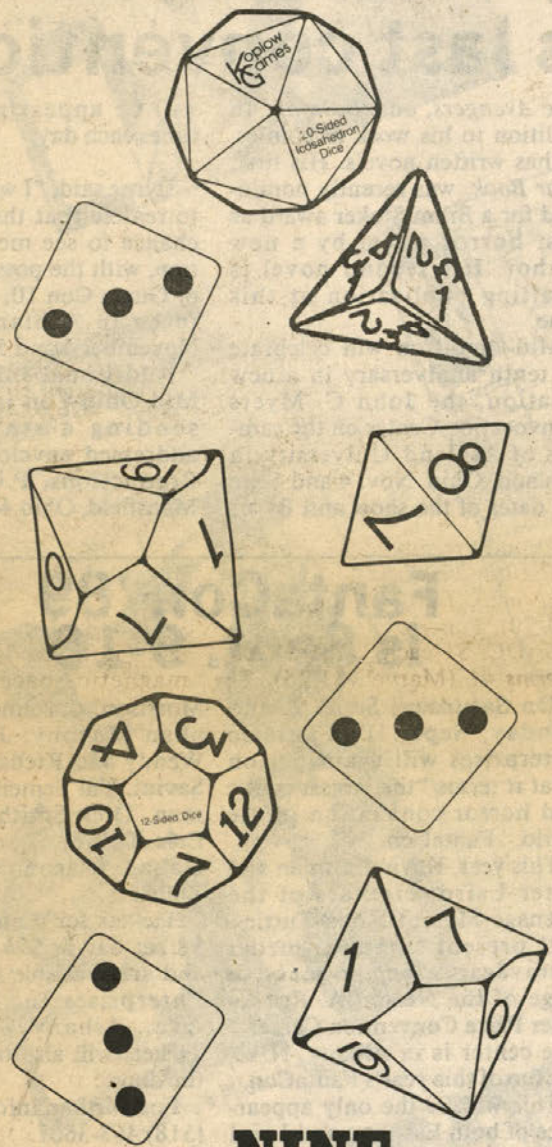
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12-17-18 VF-NM	20.00	25.00	12-17-18 VF-NM	20.00	25.00	12-17-18 VF-NM	20.00	25.00	12-17-18 VF-NM	20.00	25.00	12-17-18 VF-NM	20.00	25.00
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12-19-20 VF-NM	20.00	25.00	12-19-20 VF-NM	20.00	25.00	12-19-20 VF-NM	20.00	25.00	12-19-20 VF-NM	20.00	25.00	12-19-20 VF-NM	20.00	25.00
12-20-21 VF-NM	20.00	25.00	12-20-21 VF-NM	20.00	25.00	12-20-21 VF-NM	20.00	25.00	12-20-21 VF-NM	20.00	25.00	12-20-21 VF-NM	20.00	25.00
12-21-22 VF-NM	20.00	25.00	12-21-22 VF-NM	20.00	25.00	12-21-22 VF-NM	20.00	25.00	12-21-22 VF-NM	20.00	25.00	12-21-22 VF-NM	20.00	25.00
12-22-23 VF-NM	20.00	25.00	12-22-23 VF-NM	20.00	25.00	12-22-23 VF-NM	20.00	25.00	12-22-23 VF-NM	20.00	25.00	12-22-23 VF-NM	20.00	25.00
12-23-24 VF-NM	20.00	25.00	12-23-24 VF-NM	20.00	25.00	12-23-24 VF-NM	20.00	25.00	12-23-24 VF-NM	20.00	25.00	12-23-24 VF-NM	20.00	25.00
12-24-25 VF-NM	20.00	25.00	12-24-25 VF-NM	20.00	25.00	12-24-25 VF-NM	20.00	25.00	12-24-25 VF-NM	20.00	25.00	12-24-25 VF-NM	20.00	25.00
12-25-26 VF-NM	20.00	25.00	12-25-26 VF-NM	20.00	25.00	12-25-26 VF-NM	20.00	25.00	12-25-26 VF-NM	20.00	25.00	12-25-26 VF-NM	20.00	25.00
12-26-27 VF-NM	20.00	25.00	12-26-27 VF-NM	20.00	25.00	12-26-27 VF-NM	20.00	25.00	12-26-27 VF-NM	20.00	25.00	12-26-27 VF-NM	20.00	25.00
12-27-28 VF-NM	20.00	25.00	12-27-28 VF-NM	20.00	25.00	12-27-28 VF-NM	20.00	25.00	12-27-28 VF-NM	20.00	25.00	12-27-28 VF-NM	20.00	25.00
12-28-29 VF-NM	20.00	25.00	12-28-29 VF-NM	20.00	25.00	12-28-29 VF-NM	20.00	25.00	12-28-29 VF-NM	20.00	25.00	12-28-29 VF-NM	20.00	25.00
12-29-30 VF-NM	20.00	25.00	12-29-30 VF-NM	20.00	25.00	12-29-30 VF-NM	20.00	25.00	12-29-30 VF-NM	20.00	25.00	12-29-30 VF-NM	20.00	25.00
12-30-31 VF-NM	20.00	25.00	12-30-31 VF-NM	20.00	25.00	12-30-31 VF-NM	20.00	25.00	12-30-31 VF-NM	20.00	25.00	12-30-31 VF-NM	20.00	25.00
12-31-32 VF-NM	20.00	25.00	12-31-32 VF-NM	20.00	25.00	12-31-32 VF-NM	20.00	25.00	12-31-32 VF-NM	20.00	25.00	12-31-32 VF-NM	20.00	25.00
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12-35-36 VF-NM	20.00	25.00	12-35-36 VF-NM	20.00	25.00	12-35-36 VF-NM	20.00	25.00	12-35-36 VF-NM	20.00	25.00	12-35-36 VF-NM	20.00	25.00
12-36-37 VF-NM	20.00	25.00	12-36-37 VF-NM	20.00	25.00	12-36-37 VF-NM	20.00	25.00	12-36-37 VF-NM	20.00	25.00	12-36-37 VF-NM	20.00	25.00
12-37-38 VF-NM	20.00	25.00	12-37-38 VF-NM	20.00	25.00	12-37-38 VF-NM	20.00	25.00	12-37-38 VF-NM	20.00	25.00	12-37-38 VF-NM	20.00	25.00
12-38-39 VF-NM	20.00	25.00	12-38-39 VF-NM	20.00	25.00	12-38-39 VF-NM	20.00	25.00	12-38-39 VF-NM	20.00	25.00	12-38-39 VF-NM	20.00	25.00
12-39-40 VF-NM	20.00	25.00	12-39-40 VF-NM	20.00	25.00	12-39-40 VF-NM	20.00	25.00	12-39-40 VF-NM	20.00	25.00	12-39-40 VF-NM	20.00	25.00
12-40-41 VF-NM	20.00	25.00	12-40-41 VF-NM	20.00	25.00	12-40-41 VF-NM	20.00	25.00	12-40-41 VF-NM	20.00	25.00	12-40-41 VF-NM	20.00	25.00
12-41-42 VF-NM	20.00	25.00	12-41-42 VF-NM	20.00	25.00	12-41-42 VF-NM	20.00	25.00	12-41-42 VF-NM	20.00	25.00	12-41-42 VF-NM	20.00	25.00
12-42-43 VF-NM	20.00	25.00	12-42-43 VF-NM	20.00	25.00	12-42-43 VF-NM	20.00	25.00	12-42-43 VF-NM	20.00	25.00	12-42-43 VF-NM	20.00	25.00
12-43-44 VF-NM	20.00	25.00	12-43-44 VF-NM	20.00	25.00	12-43-44 VF-NM	20.00	25.00	12-43-44 VF-NM	20.00	25.00	12-43-44 VF-NM	20.00	25.00
12-44-45 VF-NM	20.00	25.00	12-44-45 VF-NM	20.00	25.00	12-44-45 VF-NM	20.00	25.00	12-44-45 VF-NM	20.00	25.00	12-44-45 VF-NM	20.00	25.00
12-45-46 VF-NM	20.00	25.00	12-45-46 VF-NM	20.00	25.00	12-45-46 VF-NM	20.00	25.00	12-45-46 VF-NM	20.00	25.00	12-45-46 VF-NM	20.00	25.00
12-46-47 VF-NM	20.00	25.00	12-46-47 VF-NM	20.00	25.00	12-46-47 VF-NM	20.00	25.00	12-46-47 VF-NM	20.00	25.00	12-46-47 VF-NM	20.00	25.00
12-47-48 VF-NM	20.00	25.00	12-47-48 VF-NM	20.00	25.00	12-47-48 VF-NM	20.00	25.00	12-47-48 VF-NM	20.00	25.00	12-47-48 VF-NM	20.00	25.00
12-48-49 VF-NM	20.00	25.00	12-48-49 VF-NM	20.00	25.00	12-48-49 VF-NM	20.00	25.00	12-48-49 VF-NM	20.00	25.00	12-48-49 VF-NM	20.00	25.00
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12-51-52 VF-NM	20.00	25.00	12-51-52 VF-NM	20.00	25.00	12-51-52 VF-NM	20.00	25.00	12-51-52 VF-NM	20.00	25.00	12-51-52 VF-NM	20.00	25.00
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12-64-65 VF-NM	20.00	25.00	12-64-65 VF-NM	20.00	25.00	12-64-65 VF-NM	20.00	25.00	12-64-65 VF-NM	20.00	25.00	12-64-65 VF-NM	20.00	25.00
12-65-66 VF-NM	20.00	25.00	12-65-66 VF-NM	20.00	25.00	12-65-66 VF-NM	20.00	25.00	12-65-66 VF-NM	20.00	25.00	12-65-66 VF-NM	20.00	25.00
12-66-67 VF-NM	20.00	25.00	12-66-67 VF-NM	20.00	25.00	12-66-67 VF-NM	20.00	25.00	12-66-67 VF-NM	20.00	25.00	12-66-67 VF-NM	20.00	25.00
12-67-68 VF-NM	20.00	25.00	12-67-68 VF-NM	20.00	25.00	12-67-68 VF-NM	20.00	25.00	12-67-68 VF-NM	20.00	25.00	12-67-68 VF-NM	20.00	25.00
12-68-69 VF-NM	20.00	25.00	12-68-69 VF-NM	20.00	25.00	12-68-69 VF-NM	20.00	25.00	12-68-69 VF-NM	20.00	25.00	12-68-69 VF-NM	20.00	25.00
12-69-70 VF-NM	20.00	25.00	12-69-70 VF-NM	20.00	25.00	12-69-70 VF-NM	20.00	25.00	12-69-70 VF-NM	20.00	25.00	12-69-70 VF-NM	20.00	25.00
12-70-71 VF-NM	20.00	25.00	12-70-71 VF-NM	20.00	25.00	12-70-71 VF-NM	20.00	25.00	12-70-71 VF-NM	20.00	25.00	12-70-71 VF-NM	20.00	25.00
12-71-72 VF-NM	20.00	25.00	12-71-72 VF-NM	20.00	25.00	12-71-72 VF-NM	20.00	25.00	12-71-72 VF-NM	20.00	25.00	12-71-72 VF-NM	20.00	25.00
12-72-73 VF-NM	20.00	25.00	12-72-73 VF-NM	20.00	25.00	12-72-73 VF-NM	20.00	25.00	12-72-73 VF-NM	20.00	25.00	12-72-73 VF-NM	20.00	25.00
12-73-74 VF-NM	20.00	25.00	12-73-74 VF-NM	20.00	25.00	12-73-74 VF-NM	20.00	25.00	12-73-74 VF-NM	20.00	25.00	12-73-74 VF-NM	20.00	25.00
12-74-75 VF-NM	20.00	25.00	12-74-75 VF-NM	20.00	25.00	12-74-75 VF-NM	20.00	25.00	12-74-75 VF-NM	20.00	25.00	12-74-75 VF-NM	20.00	25.00
12-75-76 VF-NM	20.00	25.00	12-75-76 VF-NM	20.00	25.00	12-75-76 VF-NM	20.00	25.00	12-75-76 VF-NM	20.00	25.00	12-75-76 VF-NM	20.00	25.00
12-76-77 VF-NM	20.00	25.00	12-76-77 VF-NM	20.00	25.00	12-76-77 VF-NM	20.00	25.00	12-76-77 VF-NM	20.00	25.00	12-76-77 VF-NM	20.00	25.00
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(From Page 42)

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revealed in *West Coast Avengers*), *The Official Jungle Jim* #16 (Pioneer, \$2.50), *The Official Mandrake* #14-15 (Pioneer, \$2.50 each), *The Official Prince Valiant* #17-18 (Pioneer, \$2.50 each), *Outlanders* #5-6 (Dark Horse, \$2 each), *Power Pack* #49 (Marvel, \$1.50), *Private Eyes* #4 (Eternity, \$1.95), *The Punisher* #23 (Marvel, \$1), *The Punisher Magazine* #1 (Marvel, \$2.25 — reprint of the first two issues of the mini-series), *Punisher War Journal* #9 (Marvel, \$1.50), *The Question* #28-29 (DC, \$1.75 each), *The Question Annual* #2 (DC, \$3.50), *Sable* #19-20 (First, \$1.95 each), *The Saga of the Sub-Mariner* #11-12 (Marvel, \$1.50), *Sam Slade, Robohunter* #30 (Quality, \$1.50), *The Sensational She-Hulk* #6 (Marvel, \$1.50), *Sherlock Holmes* #11 (Eternity, \$1.95), *Skreemer* #3 (DC, \$2), *Spicy Tales* #8 (Eternity, \$1.95 — this stuff is hilarious), *Starman* #12-13 (DC, \$1

each), *Stormwatcher* #2 (Eclipse/Acme, \$2), *Street Music* #3 (Fantagraphics, \$2.95), *Suicide Squad* #31 (DC, \$1), *Superman* #34 (DC, 75¢), *The Three Musketeers* #3 (Eternity, \$1.95), *Trollbards* #4 (Comico, \$2.50), *The Trouble with Girls* #4 (Comico, \$1.95 — the last Comico issue and a must-have for lovers of Hemingway parodies), *Twilight Man* #4 (First, \$2.75), *2000 AD Showcase* #36 (Quality, \$1.50 — worthwhile for the Zenith chapter by Grant Morrison), *Uncle Scrooge* #237-238 (Gladstone, 95¢ each), *Uncle Scrooge Adventures* #16 (Gladstone, 95¢), *Walt Disney's Comics & Stories* #543 (Gladstone, \$1.50), *Whisper* #28-29 (First, \$1.95 each), *The Wolverine Saga* #1 (Marvel, \$3.95 — if you like Wolverine, you'll probably want his life story, complete with clip art), *The Young All-Stars* #27-28 (DC, \$1.75 each).

Byrne says Mid-Ohio-Con will be his last convention

John Byrne has announced his final convention appearance. "This is it," he said. "I won't be doing any more conventions anywhere after Mid-Ohio-Con's tenth anniversary show."

For the last eight years, Byrne has seldom appeared at any conventions other than Mid-Ohio-Con. "I like this show. It's a lot of fun to do and I'm happy to be a part of the tenth anniversary celebration," Byrne said. "But my schedule just won't afford me the luxury of taking time off for any more personal appearances."

Byrne has received national recognition for his work on such titles as *X-Men*, *The Fantastic Four*, *Superman*, *The Incredible Hulk*, *Alpha Flight*, *She-Hulk*,

The Avengers, and *Batman*. In addition to his work in comics, he has written novels. His first, *Fear Book*, was recently nominated for a Bram Stoker award as best horror novel by a new author. His second novel is awaiting publication at this time.

Mid-Ohio-Con will celebrate its tenth anniversary in a new location, the John C. Myers Convocation Center on the campus of Ashland University in Ashland, Ohio. Nov. 4 and 5 are the dates of the show and Byrne

will be appearing at various times each day.

Byrne said, "I want all the fans to realize that this is their last chance to see me at a convention, with the possible exception of Guam Con 10, so make plans to be in Ashland, Ohio, on November 4 and 5."

Additional information on Mid-Ohio-Con is available by sending a stamped, self-addressed envelope to: R.A.P. Productions, P.O. Box 3831, Mansfield, Ohio 44907.

FantaCon '89 is Sept. 9-10

On Saturday, Sept. 9, and Sunday, Sept. 10, FantaCo Enterprises will again put on what it terms "the largest comic and horror convention in the world," FantaCon.

This year, Kevin Eastman and Peter Laird, creators of the Teenage Mutant Ninja Turtles, will present "a multi-media extravaganza on the massive stage of the Nelson A. Rockefeller Plaza Convention Center." The center is in Albany, N.Y., the site of this year's FantaCon.

This will be the only appearance of both Eastman and Laird at the same show this year. Limited-edition T-shirts and portfolios will be offered, available only at the show, to commemorate the event.

Many other guests are scheduled to attend, including Bill Anderson, Chas. Balun, Steve Bissette, Ryan Brown, John Caldwell, Greg Capullo, Dennis Daniel, Michael Dooney, Roy Frumkis, Bruce Fuller, Basil Gogos, John Hebert, James Karen, Steve Lavigne, Jim Lawson, Rick McCollum, Steve

Morrison, Caroline Munro, Stephen Murphy, J. Peter Orr, Wendy and Richard Pini, Tom Savini, Val Semeiks, Sam Sherman, Dick Smith, Rolf Stark, Eric Talbot, Tony Timpone, Gahan Wilson, and Michael Zulli.

Tickets for FantaCon '89 are \$8 per day or \$14 for both days and are available from FantaCo Enterprises Inc., 21 Central Ave., Albany, N.Y. 12210. Tickets will also be available at the door.

For further information, call (518) 463-3667.

Flashback: 15 years ago

Larry Herndon, Gordon Bailey, Joe Bob Williams, and Mark Lamberti publish *The Nostalgia Journal* #1, June 1974.

—Greg W. Myers

Flashback: 10 years ago

The final *Tarzan* Sunday strip by Russ Manning, assisted by Mike Royer, is published June 24, 1979.

—Greg W. Myers

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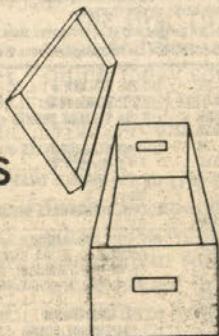
- LOT 001 ACTION #306, 307, 319, 357, 364-366, 373, 378-383, 385, 386, 388-392 (ALL LEGION ISSUES) 396, 397, 419, 434, (#366 BACK VG, REST F+), DC Pub. E.V. \$38.00
- LOT 002 ACTION #484, 485, 487-489, 500-502, 583 (LAST ISSUE OF OLD SERIES) 584-615, 631, 633, 662 & ANNUALS #1-2 & ACTION #1 (Comic Size Reprint) #No Number (ALL NM TO MINT), DC Pub. E.V. \$55.00
- LOT 003 ADVANCED D&D #1-7, DC Pub. E.V. \$8.75
- LOT 004 ADVENTURE #302, 305, 307-310, 312, 314-316, 318, 320-356, 358-363, 365-380, 390, 398, 403, 410, 411 (ALL LEGION ISSUES) (F TO F+), DC Pub. E.V. \$40.00
- LOT 005 ADVENTURE #425, 428, 431-433, 435, 436, 438, 441-452 (MOSTLY AQUAMAN & SPECTRE ISSUES), 491-496, 500, 502, 503 (LEGION ISSUES), SMALL FORMAT BOWLED (ALL F+ TO NM), DC Pub. E.V. \$25.00
- LOT 006 ADVENTURERS #1-10 (ALL 1ST EDITIONS), 2-6 (2ND EDITIONS), Arcler, E.V. \$72.50
- LOT 007 ADVENTURES OF ROBIN HOOD #8 (VG-), Magazine Ent. E.V. \$5.00
- LOT 008 ADVENTURES OF SUPERMAN #424-455 & ANNUAL #1, DC Pub. E.V. \$33.50
- LOT 009 AKIRA #1-8, Epic, E.V. \$32.00
- LOT 010 ALIENS #1-5 (1st Printings), Dark Horse, E.V. \$16.00
- LOT 011 ALL-STAR SQUADRON #50-56, 60 (CRISIS ISSUES), DC Pub. E.V. \$7.00
- LOT 012 ALPHA FLIGHT #13, 16, 17 (WOLVERINE ISSUES), Marvel, E.V. \$8.50
- LOT 013 AMAZING ADVENTURES #18-39 (1st Series) (F+), Marvel, E.V. \$24.00
- LOT 014 AMAZING SPIDERMAN #57, 96-98 (NON-CRISIS ISSUES), 100, 108, 109, 122, 161, 162, 174, 175, 200, 202, 220, 250-319 & ANNUALS #14, 15, 17, 18, 20, 21 (BOTH COVERS), 22, 23 & INDEX 1-9 (NM, BOTH AVERAGE), Marvel, E.V. \$342.00
- LOT 015 AMETHYST #1-14 & ANNUAL #1, DC Pub. E.V. \$15.00
- LOT 016 ANGEL AND THE APE (MEET ANGEL) #1-7 (#7 GOOD, REST F), DC Pub. E.V. \$15.00
- LOT 017 ANIMAL MAN #1-12, DC Pub. E.V. \$19.75
- LOT 018 APPLESEED BOOK 1 - #1-4, Book 2 - #1-7 (1st Printings), Eclipse, E.V. \$17.50
- LOT 019 ARK #1-12, 15-17, 21, 23, 26, 27, 31, 32, 34-36, 38-43, 45-49, 51-63 (AVERAGE F TO F+), DC Pub. E.V. \$150.00
- LOT 020 ARK #1-12 (Mini Series) & SPECIAL #1 & LEGEND OF AQUAMAN SPECIAL #1 & SUPER DOLPHIN #5-26, DC Pub. E.V. \$20.00
- LOT 021 ARK #1-30, 32, 33, 35-60, DC Pub. E.V. \$58.00
- LOT 022 ARIST. XTRA. TIME TRAVELING THIEVES #1-10 & MICRO SERIES #1, Comics Interview, E.V. \$21.20
- LOT 023 ASTONISHING TALES #1-20, 29 (KA-ZAR ISSUES) (F+ TO NM), Marvel, E.V. \$36.00
- LOT 024 ATARI FORCE #1-20 & SPECIAL #1, Marvel, E.V. \$21.00
- LOT 025 ATOM (ATOM & HAWKMAN) #2, 3, 8-23, 25, 28, 30-37, 39, 42, 45 (F to NM) #12-14, 19 HAVE MILD CENTER FOLDS, DC Pub. E.V. \$200.00
- LOT 026 AVENGERS #53, 61, 116, 118, 263, 298-307 & ANNUALS #8, 17 & INDEX #7 (F+ TO NM), Marvel, E.V. \$70.00
- LOT 027 BALDER THE BRAVE #1-4 (Mini Series), Marvel, E.V. \$4.00
- LOT 028 BEST OF DC (BLUE RIBBON ISSUES) #35, 40, 44, 52, 67 & DC SPECIAL #1, 22, 24 (CRYPTON STORIES & LEGION ISSUES), DC Pub. E.V. \$10.00
- LOT 029 BENTON #3, 9 (VG TO F) #3 W/ LOOSE BOTTOM STAPLE, Gold Key, E.V. \$10.00
- LOT 030 BLACK DRAGON #1-6, Epic, E.V. \$14.00
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- LOT 038 BROTHERS OF THE SPEAR #1, 4-11, 14, Gold Key, E.V. \$27.00
- LOT 039 BUCK ROGERS #9 (F+), Toby Press, E.V. \$60.00
- LOT 040 BUCK ROGERS #1 (10128-410), 11-16 (F+ TO NM), Gold Key, E.V. \$14.00
- LOT 041 CAMELOT 3000 #1-12, DC Pub. E.V. \$18.50
- LOT 042 CAPTAIN AMERICA #100 (PRISTINE MINT COPY), 300, 301, 338-340, 342-355 & ANNUAL #7, 8 (WOLVERINE ISSUE), Marvel, E.V. \$42.00
- LOT 043 CAPTAIN AMERICA #1-30 (2ND SERIES) & ANNUAL #1-2, DC Pub. E.V. \$39.80
- LOT 044 CAPTAIN CANUCK #1-14 & SUMMER SPECIAL #1, Cornely, E.V. \$16.00
- LOT 045 CEREBUS #1 (BOGUS COPY), 99-115, Aardvark, E.V. \$150.00
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- LOT 047 CHRISTMAS ISSUES: CHRISTMAS SPECIAL #1, Comics & CHRISTMAS W/ THE SUPER-HEROES #1, DC Pub. E.V. \$4.00
- LOT 048 CLOAK AND DAGGER #1-11 (1ST SERIES) & #1-4 (MINI SERIES) & #1-6 (2ND SERIES), Marvel, E.V. \$28.50
- LOT 049 COMET MAN #1-6, Marvel, E.V. \$6.00
- LOT 050 CONQUEST #1 (F+ W/ BROWNING AROUND EDGE), Store, E.V. \$12.00
- LOT 051 CORUM - THE BULL AND THE SPEAR #1-4, First, E.V. \$6.00
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- LOT 053 CREATURES ON THE LOOSE #22-29 (THORING) (F+), Marvel, E.V. \$7.00
- LOT 054 CREEPER #1-6 & 1ST ISSUE SPECIAL #7 (F+), DC Pub. E.V. \$39.00
- LOT 055 CRISIS ON INFINITE EARTHS #1-2 & INDEX #1 & INDEX #1, DC Pub. E.V. \$35.00
- LOT 056 CRISIS BOOKS: BLUE DEVIL #17, 18 & G. I. COMBAT #274 & LOSSERS SPECIAL #1 & OMEGA MEN #31, 33, DC Pub. E.V. \$7.50
- LOT 057 CROW OF THE BEAR CLAN #1-6 (AM B/W), Blackthorn, E.V. \$11.00
- LOT 058 DAGAR THE INVINCIBLE #1-17 & OCCULT FILES OF DR. SPEKTOR #15 (F+ TO NM), Gold Key, E.V. \$35.00
- LOT 059 DAREDEVIL 200, 201, 206, 250-268, Marvel, E.V. \$26.00
- LOT 060 DARING ADVENTURES #6 (ROBIN HOOD), (GOOD), St. John, E.V. \$5.00
- LOT 061 DARK KNIGHT (BATMAN) #1-4 (1st Printings) (BEAUTIFUL CLEAN MINT COPIES), DC Pub. E.V. \$80.00
- LOT 062 DC COMICS PRESENTS #7, 10, 12, 13, 25, 32, 37, 42, 43, 57, 59, 60, 64, 65, 72-74, 76, 80, 82, 86-89, 91, 94, 95 (F+ TO NM), DC Pub. E.V. \$44.50
- LOT 063 DC SPECIAL #7, 12, 13, 22-26, 28 (STRANGE SPORTS, VIKING PRINCE & ROBIN HOOD ISSUES) (F+ TO NM), DC Pub. E.V. \$10.00
- LOT 064 DC SUPER-STAR #3, 7, 10, 14, 17 (LEGION, STRANGE SPORTS & HUNTERS ISSUES), DC Pub. E.V. \$6.00
- LOT 065 DEADMAN #1-4 (Mini Series), DC Pub. E.V. \$4.00
- LOT 066 DEADSHOT #1-4 (Mini Series), DC Pub. E.V. \$4.00
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- LOT 072 DDC SAVAGE #1-4 (Mini Series) & #1-10 (3rd Series), DC Pub. E.V. \$42.00
- LOT 073 DR. STRANGE #169-183 (1st Series) (MOSTLY F+), Marvel, E.V. \$73.00
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- LOT 075 DR. STRANGE #1-7 (3rd Series), Marvel, E.V. \$10.25
- LOT 076 DOOM PATROL #1-23 & ANNUAL #1 & DOOM PATROL/SUICIDE SQUAD SPECIAL #1, DC Pub. & DOOM PATROL INDEX #2, ICG, E.V. \$30.00
- LOT 077 DOOMSDAY #1-16 (1st Printing), Charlton, E.V. \$34.50
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- LOT 080 DREAMERY, THE #1-2, Eclipse, E.V. \$5.00
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- LOT 084 ELFOQUEST (BLUE MOUNTAIN) #1-8 (1st Printings), Apple & NORMANMAN #4 (ELFOQUEST PARODY), Aardvark, E.V. \$28.00
- LOT 085 E-MAN #1-10, First, E.V. \$43.00
- LOT 086 EXCALIBUR #1-13 & SPECIAL #1, Marvel, E.V. \$33.40
- LOT 087 FANTASTIC FOUR #48-50, 55, 57, 58, 60, 61, 66, 67, 72-77, 120, 121-123, 155-157, 172-175, 190, 200, 210, 213 & INDEX #1-1 (TO #100 F- TO F, THEN F+ TO NM), Marvel, E.V. \$200.00
- LOT 088 FANTASTIC FOUR #225-329 & ANNUAL #18-21, Marvel, E.V. \$185.00
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- LOT 096 FLASH #118, 127, 130, 132-150 & ANNUAL #1 (1st Series) & EIGHTY PAGE GIANT #4 (AVERAGE F-), DC Pub. E.V. \$145.00
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- LOT 104 FLASH GORDON #1-6, 8-10, 12-20, 22, 23, 25, 26, 30, 32-37 (AVERAGE F+), King/Charlton, Gold Key, E.V. \$100.00
- LOT 105 FLASH GORDON #1-9 (Mini Series) DC Pub. E.V. \$14.00
- LOT 106 FOREVER PEOPLE #9 (1st Series) & #1-6 (Mini Series), DC Pub. E.V. \$10.00
- LOT 107 FOUR COLOR #684 (F) (HELIX OF TROY), Dell, E.V. \$20.00
- LOT 108 FOUR COLOR #1060 (F+) (JOURNEY TO CENTER OF THE EARTH), Dell, E.V. \$25.00
- LOT 109 FOUR COLOR #1070 (NM) (Solomon & Sheba), Dell, E.V. \$35.00
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- LOT 114 FOUR COLOR #1188 (VG) (ATLANTIS), Dell, E.V. \$7.50
- LOT 115 FOUR COLOR #1213 (F-) (MYSTERIOUS IS), Dell, E.V. \$10.00
- LOT 116 FOUR COLOR #1227 (VG+) (MORGAN THE PIRATE), Dell, E.V. \$7.50
- LOT 117 FURTHER ADV. OF INDIANA JONES #1-5, 7-34, Marvel, E.V. \$33.00
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- LOT 120 GARGOYLE, THE #1-4 (Mini Series), Marvel, E.V. \$4.00
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- LOT 128 GREEN LANTERN #76-89 (NEAL ADAMS ART) (MOSTLY NM), DC Pub. E.V. \$185.00
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- LOT 131 GREEN LANTERN CORPS #201-224 & TALES OF #1-3 (Mini Series) & ANNUALS #1-3, DC Pub. E.V. \$32.00
- LOT 132 GRIMMACK #1-3, 5-16, 26, 28-33, 35-38, 40-62, First, E.V. \$60.00
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- LOT 134 GROOM #1-8 & SPECIAL #1, PC Comics & DESTROYER DUCK #1 (GROOM), Eclipse, E.V. \$123.00
- LOT 135 GROOM #1-8, 10, 11, 24-26, 30-39, 41-55, Marvel, E.V. \$106.50
- LOT 136 HAVE GUN WILL TRAVEL #4, 6, 8, 11, 14 (NM COPIES) & FOUR COLOR 1044 (NM), Dell, E.V. \$145.00
- LOT 137 HAWK AND DOVE #1-5 (Mini Series), DC Pub. E.V. \$13.00
- LOT 138 HAWKMAN #2-27 (1ST SERIES), DC Pub. & HAWKMAN INDEX 1-2 (F TO NM) - #3, DC Pub. & HAVE MILD CENTER FOLDS, ICG, E.V. \$295.00
- LOT 139 HAWKMAN #1-17 & SPECIAL #1 (2ND SERIES) & SHADOW WAR OF HAWKMAN #1-4 (Mini Series), DC Pub. E.V. \$25.00
- LOT 140 HAWKMOON (JEWEL IN THE SKULL) #1-4, First, E.V. \$8.00
- LOT 141 HAWKMOON (MAD GOD'S AMULET) #1-4, First, E.V. \$8.00
- LOT 142 HAWKMOON (THE RUNESTAFF) #1-4, First, E.V. \$8.00
- LOT 143 HAWKMOON (SWORD OF DAWN) #1-4, First, E.V. \$8.00
- LOT 144 HAWKMOON #1-11, DC Pub. E.V. \$15.80
- LOT 145 HERCULES #1-8 (RARE BOOK), 9, 11-13 & CHARLTON CLASSICS #7 (MOSTLY NM) - #8 NM), Charlton, E.V. \$55.00
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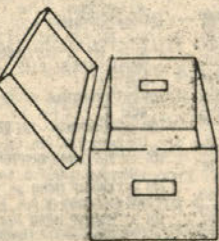
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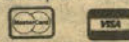
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French Ticklers
Kitchen Sink to publish humor from France

Kitchen Sink Press Inc. and Starwatcher Graphics Inc., French artist Jean "Moebius" Giraud's American company, are cooperating on the publication of a new comic-book series titled *French Ticklers*.

The series, which will make its debut in October, will be a 28-page, black-and-white, bi-monthly comic book devoted to sophisticated humor. Its initial contents will consist of several award-winning French comics series which have gathered acclaim in a number of European countries.

The stories are being culled from the top-selling French monthly comics magazine *Fluide Glacial*. The cover of the first issue will be by Moebius.

French Ticklers will feature:

"The Early Moebius." These short stories were drawn by Moebius in the Harvey Kurtzman/Will Elder vein during the 1960s, at the onset of his career, for the French magazine *Hara-Kiri*. None of these stories has been published in English before.

"Carmen Cru" by LeLong. The indomitable, quintessential granny of the '90s is back. Carmen was the star of her own cult series in *French Ice*, 13 issues of which were published by Renegade Press in 1986 and 1987. She now returns in a series of new adventures.

"Kador" by Binet. Watch "the smartest dog since Krypto" as he



lives a life of persecution at the hands of his masters, Robert and Ramona Bidochon, the dumbest humans since The Hulk. Kador also made his first English-language appearance in *French Ice*.

"Sergeant Claus" by Goosens. The "thoroughly logical, yet utterly nonsensical" chronicles of Santa Claus during World War II, told by "one of France's most remarkable young artists."

"Henrietta's Diary" by Dupuy and Berberian. The bittersweet adventures of Henrietta, a young, overweight girl who is mocked by her family and ridiculed by her peers but who often achieves a revenge of sorts in her diary, thanks to her rich fantasy life.

"Dark Designs" by Franquin. A collection of dark social satires and nihilist gags by Andre Franquin, a distinguished illustrator of *Spiro* and one of the founding fathers of Franco-Belgian comics.

French Ticklers will be published by Kitchen Sink Press under an exclusive license from Starwatcher Graphics, which has acquired rights to the original material.

The series will be translated and edited by Randy and Jean-Marc Lofficier, who have already translated the collected works of Moebius and are currently co-writing the back-up feature for Marvel's *Dr. Strange*.

Publisher Denis Kitchen said he was delighted to be able to make the French material available to a new audience. "There is a real depth of humor in the comics market," he said, "and this series, in conjunction with our revived *Snarf* series — is an effort to inject laughs into the void."

Kitchen said the title came to him in a dream. "We were struggling with a title that would convey the thrust of the series. *French Ticklers* indicates that the contents are both funny and of foreign origin and at the same time suggest that the humor is slanted toward an older audience."

The comic book will carry a "mature readers" label and retail for \$2.

'The Jam' comes to Slave Labor

In November, Slave Labor Graphics will publish *The Jam*, a six-part mini-series by Bernie Mireault.

"I am a big fan of Bernie's

work," said Slave Labor Publisher Dan Vado; "getting the chance to publish him is a real privilege for me."

This will mark the first time *The Jam* has been featured in a continuing series. Previously, *The Jam* was published by Matrix Graphics as a one-shot featuring reprint material and in Comico's one-shot *The Jam Super Cool Color Injected Turbo Adventure from Hell*, which was among the nominees for the Harvey Awards in the category of best story or single issue.

The mini-series will consist entirely of new material; covers for the six issues will be by Matt Wagner.

Comic-book fans best know Mireault for his work as artist on *Grendel* for Comico. His most recent work includes a story in *Secret Origins* featuring The Riddler.

The Jam will be a bi-monthly, 32-page, black-and-white comic book priced at \$1.95. The first issue is scheduled to ship in November. Slave Labor will issue a two-color promotional poster in support of the series.

"We have high hopes for *The Jam*," Vado said. "The response at the Chicago Con to our picking up the series was nothing

short of phenomenal. Lots of people are looking forward to *The Jam*, and we want to do everything we can to get copies of this book into people's hands."

Flashback: 55 years ago

King Features introduces a comic strip in the New York *Journal-American*. Although the title character does not appear until several days later, the first *Mandrake the Magician* is published June 11, 1934, created and written by Lee Falk, drawn by Phil Davis.

—Greg W. Myers

Flashback: 15 years ago

The June 10, 1974, *Newsweek* has a cover illustration by Joe Orlando depicting then-Secretary of State Henry Kissinger as "Super-K." Kissinger is garbed in a colorful costume similar to that of The Man of Steel.

—Greg W. Myers

Flashback: 30 years ago

The origin of *The Shield* is retold in *The Double Life of Private Strong* #1, June 1959, with art by Joe Simon and Jack Kirby.

—Greg W. Myers

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NAL steps up publishing of books by Rex Miller

New American Library, publisher of Rex Miller's first six novels in America and Canada, has announced an accelerated rescheduling of his forthcoming books.

Beginning with *Profane Men* — A Novel of Vietnam, Onyx' second national leader for August, NAL will publish a Rex Miller novel at least twice a year. The third book in the "Jake Eichord" saga, *Stone Shadow*, will be a national lead in November. The first two "Eichord" novels were *Slob* and *Frenzy*.

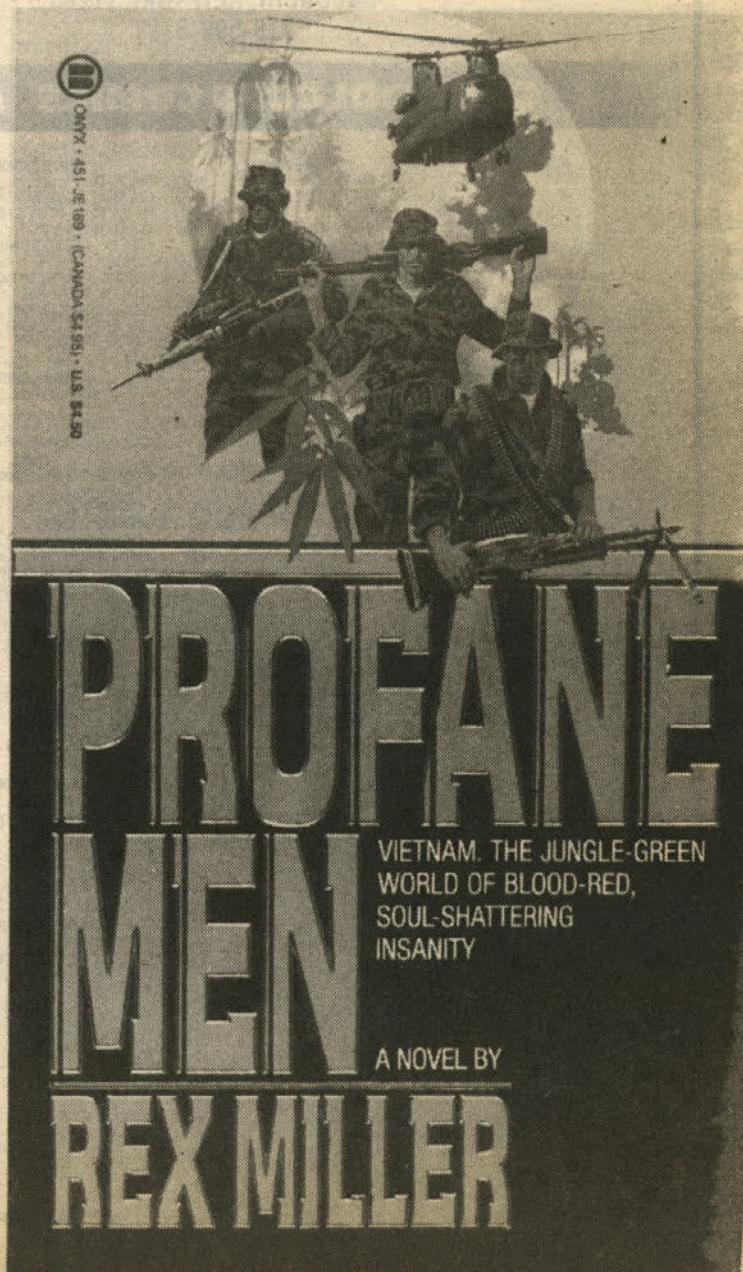
The fourth and fifth books of the sextet based on serial homicide detective Jack Eichord have just been moved up to May and November of 1990.

Additionally, Miller has signed for a series of short stories based on the main protagonist and antagonist in the series. These include a "Chain-gang" vignette titled "USMACYSAUCOG CATM-1350," part of a deal with Edward Gorman and Martin Greenberg in conjunction with Dark Harvest.

Miller's first "Eichord" short story, an 8000-word piece called "Miss December," is slated for an anthology Gorman and Greenberg are putting together. Miller has also been asked to co-write a long novella for the same project.

John Silbersack, executive editor of New American Library, said that Miller's work will no longer be categorized within the horror field, and NAL plans to publish the "Eichord" books as suspense thrillers.

A comic-book mini-series and graphic novel deal is also in the



Profane Men — A Novel of Vietnam's cover mechanical features an embossed title which will be done in full-metal-jacket copper foil.

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works for Miller's Chaingang, the 500-pound psychotic murderer from Miller's first novel, *Slob*. This series, based on four original short stories, is being drawn by artist Peter Gross for Northstar Publishing, and one of the short stories will become part of a future novel, according to Miller. The series of four adult comic books will be followed by a graphic novel, which is being edited by Mort Castle.

"Chaingang" vignettes have been written for a number of other projects including the current issue of *Midnight Graffiti*, whose publisher, James Van Hise, will publish one of Miller's non-fiction books, *The Secret World of Mail Order Collectibles*.

J.N. Williamson's *Masques III*, to be published in August, contains the first of the short stories in which Chaingang appears.

Miller has sold two series on nostalgia collectibles to *The Antique Trader*, a series of cover stories including an in-depth

look at comics-character premiums and a video retrospective and filmography.

He has signed to do his first short mystery, a movie column for *Mystery Scene*, and a humorous piece for a horror anthology. He recently completed his first science-fiction story and role-playing game concept.

Miller is currently at work on his tenth book, and continues to operate his mail-order service, advertised in *Comics Buyer's Guide* since it began nearly 19 years ago.

"Eichord" books are building an international audience. The first three in the series are being published in England, Australia, and New Zealand by Pan Books, and Bastei Verlag is doing a German edition of *Slob*.

Miller said that the biggest foreign-rights deal for a one of his books involved the United Kingdom rights for *Profane Men*, which generated a bidding war in which Grafton was the high bidder.

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Lurene Haines, 'Doonesbury' top Chicago benefit auction

A yet-to-be-created piece of art took top honors this year at the Chicago ComiCon's 14th annual benefit comic art auction for Literacy Volunteers of Chicago. Lurene Haines offered to do a special commissioned oil

painting. Her offer took the highest bid (\$400) in the auction.

Following close behind was a Garry Trudeau *Doonesbury* original at \$380. The next highest pieces were a *Rusty Riley* daily

by Frank Godwin at \$270 (donated by art collector Jack Gilbert), a Dick Locher drawing of *Dick Tracy* at \$210, a signed-with-sketch *Cathy* Sunday proof at \$175, a Charles Vess *Raven's Banner* page at \$175, a Batman

drawing by Jim Mooney at \$175, and a Jack Kirby *Demon* page for \$150.

Sponsors said that a key to the auction's success this year was the large amount of publicity. More than 1500 catalogs were distributed through comic book stores, book stores, galleries, and comic art dealers' mailing lists. Another factor was that, for the first time, the auction was split in two with a 90-minute auction Saturday night and another Sunday afternoon. Both auctions had standing-room-only crowds.

Two unexpected donations were \$200 from the Dream Factory Comic Book Shop in Norwalk, Conn., which had held a benefit performance of the *Batman* movie and the Chicago ComiCon which donated all the admissions that came in after the auction started on Sunday afternoon. Money was also raised from a raffle of a John Byrne-Mitch O'Connell fanzine cover featuring Nightcrawler.

In all, the auction, raffle and movie benefit raised more than \$6000 to support Literacy Vol-

unteers of Chicago.

To donate art or get on the mailing list for next year's auction, contact George Hagenauer at Literacy Volunteers of Chicago, 9 W. Washington, Rm. 460, Chicago, Ill. 60602.

Flashback: 15 years ago

Gabriele, the Devil Hunter, is introduced in a series by Doug Moench and Billy Graham in the Marvel black-and-white magazine *Haunt of Horror* #2, July 1974.

—Greg. W. Myers

Flashback: Five years ago

Grimjack meets Starslayer in a story written by John Ostrander, illustrated by Timothy Truman, and edited by Mike Gold, in *Starslayer* #18, July 1984.

—Greg. W. Myers

Flashback: Five years ago

Kathy Kotsivas is promoted to Direct Sales Manager at First Comics, summer 1984.

—Greg. W. Myers

Posters, original art sale to aid Comic Legends Legal Defense Fund

In November 1987, the owners of the Comic Legends shop in Calgary were charged with distributing, possessing, and selling obscene material. In two separate hearings, they were found guilty of possession and sale of obscene materials and fined a total of \$5500.

The Comic Legend Legal Defense Fund rallied the support of Canadian and American comics creators, publishers, and fans. Through a combination of direct donations and the sale of the anthology *The True North*, the Fund was able to pay all legal fees associated with the first court actions. However, since Comic Legends and its current owner, Darren Ott, were found guilty, the Comic Legends case is currently on appeal, which means there is another round of court fees to be paid.

The Comic Legends Legal Defense Fund is releasing a poster of the Dave Sim Cerebus image that appeared on the cover of *The True North*. The poster will retail for \$6.49 (\$6.99 in Canada) and should be in comics shops at the beginning of August. Copies will be available at the San Diego Comic-Con.

In addition, most of the contributors to the anthology have

donated their original art, which will be auctioned Saturday, Aug. 5, at the San Diego Comic-Con.

The following artists' original art from *The True North* will be available:

Dave Sim (cover)
Ian Carr (four pages)
Bernie Mireault (two pages)
Monique Renee (one page)
Ty Templeton (two pages)
Rob Walton (four pages)
Rodney Dunn (one page)
Ken Steacy (back cover)
Sion Tristram (four pages)
Michael Cherkas (two pages)
Gabriel Morrisette (four pages)

Ronn Sutton (one page)
Matt Wagner (color center-spread)

Kent Burles (two pages)
Nick Burns (two pages)
Todd MacFarlane (one page)
Dan Day (one page)

Seth has also donated original pages from *Mr. X*, and Ronn Sutton and Chester Brown have donated original sketches.

Phone bids will be accepted at (415) 655-5096 until Aug. 1. After Aug. 1, call your bid in to Fund Administrator Len Wong, who will be staying at the Omni Hotel in San Diego, (619) 239-2200.

Donations are also being

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Theoretically, given a set of grading rules, determining condition of a comic book should be simple. Unfortunately, flaws vary from item to item, and it can be difficult to pin one label on a particular issue. In no way is a CBG reader or advertiser bound to follow this or any other standard, but each is welcome to use this as a service which can clarify collecting terms.

Mint This is a perfect comic. Its cover has full luster, with its edges sharp and its pages like new. There are no signs of wear or aging. It is not imperfectly printed nor markedly off-center. "Mint" means just what it says.

Fine This comic book's cover is worn but flat and clean with no defacement. There is no cover writing or tape repair. Stress lines around the staples and more rounded corners are permitted. It is a good-looking issue at first glance.

Good This is a complete but very worn comic book. Creases, minor tears, rolled spine, and cover flaking are permissible—but there is no tape or browned pages. Older Golden Age comics often come in this condition.

Fair This comic book may have a soiled, slightly damaged cover, badly rolled spine, cover flaking, corners gone, tears, and the like. It is an issue with multiple problems but it is intact. Tape may be present.

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Aug 19-20 AL, Anchorage. Creation Convention, Hilton Hotel. F: \$140. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

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Jul 28-30 CA, San Jose. 6th Annual Timecon '89, Le Baron Hotel. Conventions of Time, P.O. Box 361924, Milpitas, CA 95035. PH: 415-651-1160.

Jul 30 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Hall, 700 W. 32nd St., 10am-5pm, A: \$4. Bruce Schwartz, PH: 818-954-8432.

Jul 30 CA, Fullerton. Grand Americana Movie, Comics, Sports & Paper Collectibles Show, Griswold Hotel, 1500 S. Raymond Blvd. (at 91-Riverside Frwy.), 10am-5pm, F: \$35-\$45, A: \$3. (\$2. with ad). PH: 714-835-1886.

Aug 3-6 CA, San Diego. Comic Show, Convention Performing Arts Center-Orni Hotel, 24 hours a day, T: 400, A: \$30. until June 30, \$40, after, ages 7-16 half price.

Aug 20 CA, Buena Park. Comic Book & Collectibles Show, Sequoia Athletic Club, 7530 Orangefield Ave., 10am-5pm, F: \$50, for 1, \$45, each table thereafter, A: \$2.50. Whitney Bain, 2225 Ocean Park Blvd., Suite 2, Santa Monica, CA 90405. PH: 213-450-2805.

Aug 20 CA, Mission Hills. San Fernando Valley Comic-Con XXV, Best Western Mission Hills Inn, 10621 Sepulveda Blvd. (in the conference center), 11am-5pm, T: 8ft., F: \$25, A: \$1.50. PH: 818-363-3301.

Aug 20 CA, Buena Park. Comics & Collectibles Show, Buena Park Hotel, 7675 Crescent Ave., next to Knott's Berry Farm, T: 100, F: \$40-\$45, A: \$2, SH: 9am-5pm, C.O.M.I.C.S., P.O. Box 1712, Upland, CA 91785. PH: 714-985-7938 or 714-985-3845.

Aug 26-27 CA, Sacramento. Creation Convention, Capital Plaza Holiday Inn Hotel, F: \$150, Creation, 145 Jericho Turnpike, Mineola, NY

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241, 242, 246-249	1.00	50	223	1.00	55	201			45	22, 23, 24	1.00	Ann 43 (Judas Contract)	2.00	1.50
250	1.00	50	224	1.00	55	202			46	22, 23, 24	1.00	Ann 44 (Judas Contract)	2.00	1.50
260-262, 265	1.00	50	225	1.00	55	203			47	22, 23, 24	1.00	Ann 45 (Judas Contract)	2.00	1.50
263 (X-Factor)	2.00	1.25	226	1.00	55	204			48	22, 23, 24	1.00	Ann 46 (Judas Contract)	2.00	1.50
267-273	1.00	50	227	1.00	55	205			49	22, 23, 24	1.00	Ann 47 (Judas Contract)	2.00	1.50
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280-283, 285, 287-288	1.00	45	229	1.00	55	207			51	22, 23, 24	1.00	Ann 49 (Judas Contract)	2.00	1.50
294, 296, 297	1.00	45	230	1.00	55	208			52	22, 23, 24	1.00	Ann 50 (Judas Contract)	2.00	1.50
Ann 10 (X-Men/Godot)	3.00	2.00	231	1.00	55	209			53	22, 23, 24	1.00	Ann 51 (Judas Contract)	2.00	1.50
Rogue	1.00	75	232	1.00	55	210			54	22, 23, 24	1.00	Ann 52 (Judas Contract)	2.00	1.50
Ann 11	1.00	75	233	1.00	55	211			55	22, 23, 24	1.00	Ann 53 (Judas Contract)	2.00	1.50
Ann 12	1.00	75	234	1.00	55	212			56	22, 23, 24	1.00	Ann 54 (Judas Contract)	2.00	1.50
AVENGERS INDEX			235	1.00	55	213			57	22, 23, 24	1.00	Ann 55 (Judas Contract)	2.00	1.50
1, 2, 25, 26, 27	2.00	1.00	236	1.00	55	214			58	22, 23, 24	1.00	Ann 56 (Judas Contract)	2.00	1.50
3, 4, 6	2.50	1.50	237	1.00	55	215			59	22, 23, 24	1.00	Ann 57 (Judas Contract)	2.00	1.50
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2	6.00	4.50	243	1.00	55	221			65	22, 23, 24	1.00	Ann 63 (Judas Contract)	2.00	1.50
3	4.00	3.00	244	1.00	55	222			66	22, 23, 24	1.00	Ann 64 (Judas Contract)	2.00	1.50
4	4.00	3.00	245	1.00	55	223			67	22, 23, 24	1.00	Ann 65 (Judas Contract)	2.00	1.50
12, 13, 14, 15	2.00	1.50	246	1.00	55	224			68	22, 23, 24	1.00	Ann 66 (Judas Contract)	2.00	1.50
21, 22, 24-26	1.50	90	247	1.00	55	225			69	22, 23, 24	1.00	Ann 67 (Judas Contract)	2.00	1.50
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3 (1st)	11.00	8.00	250	1.00	55	228			72	22, 23, 24	1.00	Ann 70 (Judas Contract)	2.00	1.50
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1-5	3.50	2.00	252	1.00	55	230			74	22, 23, 24	1.00	Ann 72 (Judas Contract)	2.00	1.50
6-10	2.00	1.25	253	1.00	55	231			75	22, 23, 24	1.00	Ann 73 (Judas Contract)	2.00	1.50
11, 12, 13, 14, 15, 16, 17	1.00	1.25	254	1.00	55	232			76	22, 23, 24	1.00	Ann 74 (Judas Contract)	2.00	1.50
CONAN			255	1.00	55	233			77	22, 23, 24	1.00	Ann 75 (Judas Contract)	2.00	1.50
26, 28, 29	3.00	2.00	256	1.00	55	234			78	22, 23, 24	1.00	Ann 76 (Judas Contract)	2.00	1.50
31, 33, 34, 35, 36, 39	1.50	1.50	257	1.00	55	235			79	22, 23, 24	1.00	Ann 77 (Judas Contract)	2.00	1.50
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301, 303-304, 308, 317	1.00	45	260	1.00	55	238			82	22, 23, 24	1.00	Ann 80 (Judas Contract)	2.00	1.50
Ann 14-15	1.00	45	261	1.00	55	239			8					

EVENTS

(From Page 50)

DELAWARE

WASHINGTON D.C.

Aug 19-20 DC, Washington. Creation Convention, Holiday Crowne Plaza. F: \$150. Creation 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

FLORIDA

Aug 12 FL, Jacksonville. Comics & Cards Show. Market Square Mall. Emerson & I-95. 9am-6pm. T: 30. F: \$50. A: free. John J. Pluta, PO Box 7356, Hollywood, FL 33081. PH: 305-981-4070.

Aug 13 FL, Fort Myers. Comic Book & Baseball Card Show. Robert E. Lee (Best Western). 6611 US 41, 9am-5pm. T: 25. F: \$40. A: free. Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Aug 19-20 FL, N. Ft. Lauderdale/Coral Springs. Comics & Cards Show. Coral Springs Mall. Sample Rd. & University Dr. Sat. 9am-6pm, Sun. 12noon-5pm. T: 30. F: \$50. A: free. John J. Pluta, PO Box 7356, Hollywood, FL 33081. PH: 305-981-4070.

Aug 19 FL, Miami. Comicsday. Howard Johnsons Golden Glades. 16500 NW 2 Ave. PH: 305-945-2621.

Aug 20 FL, Tampa. Sun Con-(C, SF, F). 2701 E. Fowler Ave. T: 55. F: \$30. A: \$2. D. Walent, PO Box 82254, Tampa, FL 33682. PH: 813-932-0494.

Aug 20 FL, West Palm Beach. Comicsday. Sheraton Inn. 1901 Palm Beach Lakes Blvd. PH: 401-699-6100.

Aug 26 FL, Ocala. Comic & Baseball Card Show. Holiday Inn-West. State Rd. 40 & I-75. 9am-5pm. T: 40. F: \$30. A: \$1. Ray Priender, Cosmic Connection, 833 E. Silver Springs Blvd., Ocala, FL 32670. PH: 904-622-4983.

Sep 10 FL, Fort Myers. Comic Book & Baseball Card Show. Robert E. Lee (Best Western). 6611 US 41, 9am-5pm. T: 25. F: \$40. A: free. Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Sep 17 FL, Port Charlotte. Comic Book & Baseball Card Show. K of C Hall. 2421 N. Tamiami Trail, 9am-5pm. T: 25. F: \$40. A: free. Marge Honkanen, 511 SE 33 St., Cape Coral, FL 33904. PH: 813-574-7731.

Sep 23-24 FL, Orlando. 16th Annual Orlando-Con. International Inn. 6327 International Dr., 10am-7pm. A: \$6. for both days. Sunday only \$4. Jim Ivey, 561 Obispo Ave., Orlando, FL 32807. PH: 407-273-0141.

Sep 23-24 FL, N. Ft. Lauderdale/Coral Springs. Comics & Cards Show. Coral Springs Mall. Sample Rd. & University Dr. Sat. 9am-6pm, Sun. 12noon-5pm. T: 30. F: \$50. A: free. John J. Pluta, PO Box 7356, Hollywood, FL 33081. PH: 305-981-4070.

GEORGIA

Aug 19 GA, Atlanta. Southeastern Comic Book Show. Georgia State Farmers Market. Exhibit Hall, I-75 south Exit 78. 10am-3pm. T: 100 plus. F: \$15. A: \$2. adults. \$1. ages 6-12. Family \$5. Brokaw, 3329 White Castle Way, Decatur, GA 30034. PH: 404-987-2773.

HAWAII

IDAHO

ILLINOIS

Aug 13 IL, Joliet. Conquest Comic Book Show (C, K of C Hall. West Jefferson St. (Rt. 52). 10am-3pm. T: 39. F: \$30. A: \$1. Randy James, PO Box 98, Lockport, IL 60441. PH: 312-301-8593.

Aug 27 IL, Hillside. Comic Book & Baseball Card Show. Holiday Inn. (On I-290-Eisenhower X-Way between Wolf & Mannheim Rds.). 10am-3pm. A: \$1. Graham

Crackers, 5 E. Chicago Ave., Naperville, IL 60540. PH: 312-355-4310.

Aug 27 IL, Lombard. Relax-A-Con. Veteran's Hall. 635 N. Parker Dr., 9am-3pm. T: 30. F: \$24.95. A: \$1. Hank Franklin, 260 N. Ardmore Ave., Villa Park, IL 60181. PH: 312-834-0383.

Sep 10 IL, Naperville. Comic Book & Baseball Card Show. Holiday Inn Crowne Plaza. at Tollway I-88 & Naperville Rd., 10am-3pm. A: \$1. Graham Crackers Comics, 5 E. Chicago Ave., Naperville, IL 60540. PH: 312-355-4310. Graham Crackers Comics, 5228 S. Main, Downers Grove, IL 60515. PH: 852-1810.

Sep 24 IL, Lombard. Relax-A-Con. Veteran's Hall. 635 N. Parker Dr., 9am-3pm. T: 30. F: \$24.95. A: \$1. Hank Franklin, 260 N. Ardmore Ave., Villa Park, IL 60181. PH: 312-834-0383.

INDIANA

Aug 6 IN, Indianapolis. Comics & Anime Show. Holiday Inn East. 6990 E. 21st (I-70 Shadeland Exit), 10am-4pm. T: 60. F: \$35. Andrew Holzman, 8088 Hoover Lane, Indianapolis, IN 46260. PH: 317-251-2339 or 317-297-3007.

IOWA

Aug 13 IA, Des Moines. Comic, Card, Coin & Stamp Show. Adventureland Inn. I-80 at Hwy. 65. A: free. T: 26. F: \$25. E.L. Victoria, PO Box 31, Des Moines, IA 50301.

Sep 3 IA, Des Moines. Comic, Card, Coin & Stamp Show. Adventureland Inn. I-80 at Hwy. 65. A: free. T: 26. F: \$25. E.L. Victoria, PO Box 31, Des Moines, IA 50301.

KANSAS

Sep 16 KS, Kansas City. Comic Book & Baseball Card Show. Ranchmart Auditorium. 10am-5pm. T: 32. F: \$30. A: \$0. R.L. Arthur, 9220 E. 350 Hwy., Raytown, MO 64133. PH: 816-737-5159.

KENTUCKY

Sep 2 KY, Hopkinsville. Comic Book & Baseball Card Show. Pennyriple Mall. 10am-5pm. T: 20-6ft. F: \$35. A: free. Imaganisa, Herb McGraff, US 41, Hopkinsville, KY 42240. PH: 502-843-3587.

Sep 9-10 KY, Bowling Green. Comic Book & Baseball Card Show. Bowling Green Mall. 2700 Nashville Rd., Sat. 10am-5pm; Sun. 1pm-5pm. T: 30-6ft. F: \$25. for 1. \$40. for 2. A: free. Books & Buttons, James Miles, Bowling Green Mall, 2700 Nashville Rd., Bowling Green, KY 42101. PH: 502-842-9879 days, 502-842-6492 eves.

LOUISIANA

MAINE

MARYLAND

Aug 13 MD, Chevy Chase. Serendipity Comic Book Show. Holiday Inn. 5520 Wisconsin Ave., 11am-5pm. T: 30. F: \$50. A: \$2. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

Aug 19 MD, Silver Spring. Jubilee Comic Book & Science Fiction Convention (C, SF). Armory Place. 925 Wayne Ave., 10am-5pm. T: 60. F: \$55. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

Aug 20 MD, Towson. Greater Baltimore Serendipity Comic Book & Baseball Card Show. Quality Inn. Balt Beltway Exit 26S., 11am-5pm. T: 40. F: \$50. A: \$2. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

Sep 10 MD, Lanham. Greater Washington DC Collectors Mart III. Howard Johnsons. (I-495/95 at Exit 20B). 10am-5pm. T: 180.

(EVENTS, Page 52)

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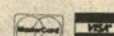
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EVENTS
(From Page 51)

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MASSACHUSETTS

Aug 2-6 MA, Dedham. Collector-Fest, Dedham Mall, Rt. 1, T. 70. A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 01906. PH: 617-289-8662.

Aug 10-13 MA, Plymouth. Collector-Fest, Cordage Park Mall, Rt. 3-Exit 7 (off Cherry St.), T. 40. A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Aug 13 MA, Boston. Comic Book Show, 57 Park Plaza Hotel, 200 Stuart St. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Aug 20 MA, Chicopee. Collectocon 58, Quality Inn & Conference Center, Exit 6, MA Tpke., 10am-4pm, T. 70. F. \$30. A: \$1. Dick Sikes, PO Box 3092, Springfield, MA. PH: 413-781-1995.

Aug 27 MA, Worcester. Comic Book Show, Sheraton Worcester Hotel, 500 Lincoln St., Exit 20 off I-290. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Sep 7-10 MA, Watertown. Collector Fest Show, Watertown Mall, 550 Arsenal St. A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Sep 20-24 MA, Medford. Collector Fest Show, Meadow Glen Mall, Jct. Routes 16 & 93, A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

Sep 28-Oct 1 MA, Falmouth-Cape Cod. Collector Fest Show, Falmouth Mall, Rt. 28, A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

MICHIGAN

Jul 30 MI, Livonia. X-Trava Con Comic Book & Baseball Card Show, Ever-7 Hall, 27531 Grand River Ave. (1 block west of Inkster Rd.), 10am-4pm, T. 70. F. \$28. A: \$1.50. Michael Goldman, Suite 23, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.

Aug 6 MI, St. Clair Shores. Comic Book & Baseball Card Show, VFW Hall-Bruce Post Jefferson between 11 & 12 Mile Rd. T. 8ft. F. \$25. A: \$2. SH: 10am-5pm. Joe, PH: 313-792-9461.

Aug 13 MI, Ferndale. The Killer Con-Comic Book Show & More!, Community Center, 400 E. Nine Mile, 10am-8pm, F. \$20. A: \$1.50. Todd Johnson, 519 W. Nine Mile, Ferndale, MI 48220. PH: 313-543-2525.

Aug 20 MI, Royal Oak. Encore-Con Comic Book & Baseball Card Show, Am. Legion Hall, 1815 Rochester Rd.-corner of 12 Mile & Rochester Rd., 10am-4:30pm, F. \$28. A: \$1.50. Michael Goldman, Suite 231, 19785 W. 12 Mile Rd., Southfield, MI 48076. PH: 313-350-2633.

Aug 27 MI, Roseville. Super-Con Sunday, VFW Post 2358, 25671 Gratiot, 10am-4pm, T. 55. F. \$25. A: \$1.50. John Laden, 10 Kensington, Pleasant Ridge, MI 48069. PH: 313-545-7541.

MINNESOTA

Sep 3 MN, Duluth. Twin Ports Collectors Convention (Comic Books & BB Cards), Radisson Hotel, 5th Ave. West & Superior St., 9:30am-5pm, T. 40. F. \$30. A: 50¢. Collectors Connection, 21 E. Superior St., Duluth, MN 55802. PH: 218-722-9551.

MISSISSIPPI

MISSOURI

Aug 20 MO, St. Louis. Calamity 4-Pre '70 Collectibles, Stouffers by the Airport, 9801 Natural Bridge Rd., 10am-4pm, T. 80. F. \$40. for 1, \$70. for 2, \$100. for 3. A: \$1. Larry Waymon, 1202 Lake St. Louis Blvd., Lake St. Louis, MO 63366. PH: 314-625-2487.

Aug 27 MO, St. Louis. Spector Club Comic Book Show, Kolping House, 4035 Keokuk, 11am-3:30pm, T. 50. F. \$16-\$20. A: \$1. adults, 50¢ kids. Tony Gladish, 3917 Ohio St. Louis, MO 63118. PH: 314-772-1548.

Sep 16-17 MO, Columbia. Collectibles Show, Biscayne Mall, I-70 Exit 124, 301 N. Stadium Blvd., Sat. 10am-9pm, Sun. 11am-5pm, T. 50. A: free. R & R Collectibles, 301 N. Stadium, Columbia, MO 65203. PH: 314-446-2422.

Sep 24 MO, St. Louis. Toy Show, Machinist Hall, 12365 St. Charles Rock Rd. (3 miles from St. Louis Airport), 9:30am-4pm, F. \$30-\$55-\$80. A: \$2. John Tarrant, PH: 314-343-5525.

MONTANA

NEBRASKA

Sep 17 NE, South Omaha. River City Comic Book & Baseball Card Show, Sokal Hall, 20th & U St., 9am-4pm, T. 40. F. \$35. A: 25¢. Bill Bohm, 1108 Colorado St., Bellevue, NE 68005. PH: 402-731-5220. Greg Pivovar, 5013 White Cloud Rd., Omaha, NE. PH: 402-734-4203.

NEVADA

NEW HAMPSHIRE

Jul 29-30 NH, Manchester. Creation Convention, Center of New Hampshire Holiday Inn, F. \$165. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

Aug 17-20 NH, Bedford-Manchester. Collector Fest Show, Bedford Mall, Rt. 3 & 3A, A: free. Bill Gouvalaris, 766 Broadway, Revere, MA 02151. PH: 617-289-8662.

NEW JERSEY

Jul 28-30 NJ, Mt. Laurel. Phrolcon 5, Mount Laurel Hilton, Rt. 73 & Fellowship Rd., F. \$25, preregistration \$15, before Jul 14, \$20, after Jul 14 and at the door. Info: Becky Kaplowitz, Phrolcon 5, Kings Hwy. Towers, Apt A-711, Maple Shade, NJ 08052. Membership: Phrolcon 5, c/o Carol Kabokjian, 17 Lewis Ave. #3, East Landowne, PA 19050. Dealers info: Todd Dashoff, 830 Barlow St., Philadelphia, PA 19116.

Jul 30 NJ, Springfield. Comic Book Show, Holiday Inn, 304 Rt. 22 West-4 miles off GS Pkwy. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Jul 30 NJ, Piscataway. World of Comics & Cards Convention, New Market Firehouse, 801 South Washington Ave., 10am-5pm, T. 20. F. \$40. for 1, \$75. for 2. A: \$2. adults, under 12 \$1. John Amatelli, PO Box 4316, Dunellen, NJ 08812. PH: 201-968-8797. Tony "T.J." Grimando, PH: 201-968-3886.

Jul 30 NJ, Mt. Laurel. Great Eastern Comic Book Show, Budget Motor Lodge, Rt. 73 & Fellowship Rd.-Exit 4 off NJ Turnpike. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Aug 5 NJ, East Brunswick. Comic Book & Baseball Card Show, VFW Post 133, Cranbury Rd.-Exit 9 NJ Turnpike, T. 20. F. \$35. A: \$1.50. Sergio Candido, PO Box 95, Woodbridge, NJ 07095. PH: 201-613-8239.

Aug 6 NJ, Hazlet. "Collectors Showcase", Ramada Inn, Rt. 35, 9:30am-3:30pm, T. 40. F. \$45. A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

Aug 6 NJ, East Hanover. Comic Book Show, Ramada Inn, 130 Rt. 10 West. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Aug 13 NJ, Nutley. Comic, Card & Coin Show, VFW Post #493, 271 Washington Ave., T. 50. F. \$35. A: free. Len Vought, 194 1/2 Washington, Belleville, NJ 07109.

Aug 13 NJ, New Brunswick. Great Eastern Comic Book Convention, Hyatt Regency, 200 Albany St. at Rt. 275 & Rt. 18N. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Aug 13 NJ, Toms River. Comic Book & Baseball

Card Show, K of C #4969, Pkwy. Exit 82 to Rt. 37 East to corner of Tennyson & Whittier, 10am-4:30pm, T. 30-8ft. F. \$35. A: \$1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08741. PH: 201-269-9486. Dan Campbell, 827 Prospect Ave., Pine Beach, NJ 08714. PH: 201-244-2923.

Aug 20 NJ, Point Pleasant Beach. Comic Book & Baseball Card Show, Point Beach Fire Co. #1 Arnold Ave. off Rt. 35, 10am-4:30pm, T. 23. F. \$35. A: \$1.50. Dave Sumeriski, 700 Tunneer Pt. Dr. Toms River, NJ. PH: 201-506-7677.

Aug 26 NJ, Paramus. Great Eastern Comic Book Convention, Paramus Treadway Inn, 601 From Rd.-Exit 165 off the GS Parkway. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Aug 27 NJ, Nutley. Comic, Card & Coin Show, VFW Post #493, 271 Washington Ave., T. 50. F. \$35. A: free. Len Vought, 194 1/2 Washington, Belleville, NJ 07109.

Aug 27 NJ, Mt. Laurel. Great Eastern Comic

201-506-7677.

Aug 26 NJ, Paramus. Great Eastern Comic Book Convention, Paramus Treadway Inn, 601 From Rd.-Exit 165 off the GS Parkway. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Aug 27 NJ, Nutley. Comic, Card & Coin Show, VFW Post #493, 271 Washington Ave., T. 50. F. \$35. A: free. Len Vought, 194 1/2 Washington, Belleville, NJ 07109.

Aug 27 NJ, Mt. Laurel. Great Eastern Comic

Book Convention, Budget Motor Lodge, Rt. 73 & Fellowship Rd.-Exit 4 off NJ Turnpike. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Sep 3 NJ, West Long Branch. Monmouth Co. Comics Convention, Ramada Inn, Rt. 36 at Broadway, 10am-4:30pm, T. 40. F. \$40. A: \$1.75. Ruth Campbell, 314 Ocean Gate Ave., Box 1090, Ocean Gate, NJ 08740. PH: 201-269-9486.

(EVENTS, Page 53)

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EVENTS

(From Page 52)

Sep 9 NJ, Carteret. Conquest '89, St. Demetrius Convention Hall. 641 Roosevelt Ave. off Exit 12 NJ Turnpike, 10am-4pm, T: 50, F: \$35, A: \$2. S & L Enterprises, Sergio Candido, PO Box 95, Woodbridge, NJ 07095. PH: 201-613-8239.

Sep 10 NJ, Union. "Collectors Showcase", Union Boys & Girls Club, 1050 Jeanette Ave. 9:30am-3:30pm, T: 80-6ft, F: \$50, A: \$2.50. Bob Gibberna, PO Box 984, Belle Meade, NJ 08502. PH: 201-874-4837.

Sep 10 NJ, Nutley. Comic, Card & Coin Show, VFW Post #493, 271 Washington Ave., T: 50, F: \$35, A: free. Len Vought, 194 1/2 Washington, Belleville, NJ 07109.

Sep 10 NJ, Springfield. Great Eastern Conventions Comic Book Show, Holiday Inn, 304 Rt. 22 West-4 miles off GS Pkwy, Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Sep 17 NJ, Toms River. "Collectors Showcase", Elks Post #1875, Washington St. & Clifton Ave. 9:30am-3:30pm, T: 38, F: \$40, A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

Sep 17 NJ, New Brunswick. Great Eastern Conventions Comic Book Show, Hyatt Regency, 200 Albany St. at Rt. 27S & Rt. 18N, Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Sep 23 NJ, East Brunswick. Comic Book & Baseball Card Show, VFW Post 133, Cranbury Rd. Exit 9 NJ Turnpike, T: 20, F: \$35, A: \$1.50. Sergio Candido, PO Box 95, Woodbridge, NJ 07095. PH: 201-613-8239.

Sep 23 NJ, Paramus. Great Eastern Conventions Comic Book Show, Treadway Inn. 601 From Rd. Exit 165 off GS Pkwy, Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Sep 24 NJ, Nutley. Comic, Card & Coin Show, VFW Post #493, 271 Washington Ave., T: 50, F: \$35, A: free. Len Vought, 194 1/2 Washington, Belleville, NJ 07109.

Sep 24 NJ, Seaside Heights. Comic Book & Baseball Card Show, Am. Legion Post #351, Carteret Ave. at Bay Blvd. off Rt. 35, 10am-4:30pm, T: 36-8ft, F: \$35, A: \$1.50. Ruth Campbell, Box 1090, Ocean Gate, NJ 08740. PH: 201-269-9486. Dan Campbell, 827 Prospect Ave., Pine Beach, NJ 08741. PH: 201-244-2923.

NEW MEXICO

Aug 25-27 NM, Albuquerque. Bubonic 21, Clarion Four Seasons Hotel. I-40 & Carlisle Blvd. NE, F: \$40-\$50, memberships \$20, until Space Day (July 20), after and at the door \$25. Daily memberships are \$8. Friday, \$12. Saturday & \$8. Sunday, special rates-children under 8 free, 8-15 years old or over 60 half price. Bubonic 21 (NNSFCon), PO Box 37257, Albuquerque, NM 87176.

Sep 2-3 NM, Albuquerque. Creation Convention, Holiday Inn Journal Square, F: \$155. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

NEW YORK

Jul 26 NY, Staten Island (Richmondtown). Comic Book Show, Columbian Hall. 397 Clarke Ave., 6pm-10:30pm, T: 20, F: \$25, A: \$1. Fred Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 718-351-4498.

Jul 30 NY, Hauppauge. Island Comic & Card Show, Holiday Inn. Off I-19, Exit 57, 10am-4pm, T: 30, F: \$40, A: 50¢. Dennis, PH: 516-724-7422 daily.

Aug 5-6 NY, Buffalo. Creation Convention, Airport Sheraton. F: \$135. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

Aug 5 NY, Westbury (LI). Great Eastern Comic Book Convention, Holiday Inn. 369 Old Country Rd. Frederic Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Aug 6 NY, East Meadow. The Original LI Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn. 1650 Hempstead Tpke.

East Meadow, 10am-4pm, A: free. Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913 or 516-794-2100 day of show.

Aug 13 NY, Staten Island. "Collectors Showcase", Labetti Post VFW, 390 Hylan Blvd. 9:30am-3:30pm, T: 46, F: \$45, A: \$2. Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 201-291-1632.

Aug 13 NY, Hauppauge. Island Comic & Card Show, Holiday Inn. Off I-19, Exit 57, 10am-4pm, T: 30, F: \$40, A: 50¢. Dennis, PH: 516-724-7422 daily.

Aug 13 NY, Brooklyn. Fantasy Collectibles Convention, JCH Community Center. Bay Pkwy. & 78th St., 11am-7pm, T: 45, F: \$49, A: \$3. Dreamweaver Convention, PH: 718-266-1853.

Aug 20 NY, New York. Comic Book Show, Roosevelt Hotel. 46th St. & Madison Ave. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Aug 25 NY, Newburgh. Comic Book & Baseball Card Show, VFW Hall. 445 Robinson Ave., 4:30pm-10pm, T: 30-8ft, F: \$45, A: \$2. Joe Bronco, PH: 914-221-2877.

Aug 26-27 NY, Manhattan. Creation Convention, Penta Hotel. F: \$200. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

Sep 3 NY, East Meadow. The Original LI Monthly Comic Book & Baseball Card Show, Coliseum Motor Inn. 1650 Hempstead Tpke. East Meadow, 10am-4pm, A: free. Starwind Comics, PO Box 66, Fredonia, NY 14063. PH: 716-672-2913 or 516-794-2100 day of show.

Sep 3 NY, Hauppauge. Island Comic & Card Show, Holiday Inn. Off I-19, Exit 57, 10am-4pm, T: 30, F: \$40, A: 50¢. Dennis, PH: 516-724-7422 daily.

Sep 8-10 NY, New York City. The American Games Fair, Roosevelt Hotel. 45th St. & Madison Ave. CCE LTD., 122 E. 42nd St., Suite 1121, New York, NY 10168. PH: 212-867-5159, FAX: 212-682-6232, TLX: 425442.

Sep 9-10 NY, Albany. FANTACON '89 (Comics, horror, SF), Governor Nelson A. Rockefeller Empire State Plaza Convention Center. Sat. 10am-7pm, Sun. 10am-5pm, T: 200, F: \$110, A: \$8. Tom Skulan, FantaCo Enterprises Inc., Level 2, 21 Central Ave., Albany, NY 12210-1391. PH: 518-463-1400.

Sep 10 NY, Rockville Centre. LI Comic Book & Collectors Mkt. Convention, Holiday Inn. 173 Sunrise Hwy., 10am-5pm, T: 45, F: \$45, A: free. Ken Diamond, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Sep 10 NY, Fishkill. Comic Book & Baseball Card Show, Holiday Inn. Rt. 9, 10am-4pm, T: 40, F: \$50, A: \$2. Joe Bronco, PH: 914-221-2877.

Sep 24 NY, New York City. Great Eastern Conventions Comic Book Show, Roosevelt Hotel. 46th St. & Madison Ave. Fred Greenberg, RD 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

NORTH CAROLINA

Aug 19 NC, Kernersville. Kern-Con 2, Kernersville Moose Lodge. Hwy. 421, 11am-5pm, T: 15, F: \$30, A: free. Mark Bowers, 3945 Johnson St., High Point, NC 27260. PH: 919-869-5294.

Sep 10 NC, New Bern. Comics & Baseball Card Show, Sheraton Hotel & Marina. One Bicentennial Park, 10am-5pm, T: 40-6ft, F: \$30, A: \$1, under 6 free. H & S Dugout & Tom's Coins & Antiques, Tony Light, 901 W. Vernon Ave., Kinston, NC 28501. PH: 919-522-5706. Tom Faulkenberry, PO Box 388, New Bern, NC 28560.

Sep 23-24 NC, Statesville. Eagle's Flight Comic & Sports Card Show, Signal Hill Mall, 1611 E. Broad St., Sat. 10am-9pm, Sun. 1-6pm, T: 36, F: \$50, A: free. Eagle's Flight Enterprises, Michael Hansen or Michael York, 725 Foxwood Dr., Concord, NC 28025. PH: 704-436-2380 or 704-786-0308.

NORTH DAKOTA

Aug 12-13 ND, Moorhead. Comic Book & Baseball Card Show III, Days Inn. Located at Hwy. 75 & I-94, Sat. 9am-5pm, Sun. 10am-4pm, T: 35, F: \$39, A: \$1. Kevin J.

Bergson, Lantern News, 520 Broadway, Fargo, ND 58102. PH: 701-235-2562.

OHIO

Jul 27-30 OH, Akron. 9th Annual Chapel Hill Comic & Card Show, 2000 Brittain Rd. 10am-9pm, T: 75, F: \$75, A: free. David K. Mutters, 209 W. Miller Ave., Akron, OH 44301. PH: 216-535-4966.

Aug 13 OH, Youngstown. Comic Book Show, Metroplex-Holiday Inn. 1620 Motor Inn Dr., Girard, OH (I-80 at Belmont Ave.), 10am-4pm, T: 21, F: \$35, A: \$2. Wild Will's Production, 1509 S. Maple Dr., W. Middlesex, PA 16159. PH: 412-342-7067.

Sep 10 OH, Cleveland. Saturday's Child Nostalgiafest, Days Inn North Randall. 4600 Northfield Rd. & Rt. 8 at Emery, 11am-5pm, T: 80, F: \$50, A: \$1.50. Joe Tricarichi, 2520 Ashurst, Cleveland, OH 44118. PH: 216-932-8596.

Sep 24 OH, Canton. Jubilee Comic Book & Science Fiction Convention (C. SF), Park Hotel. 4343 Everhard Rd., 10am-4pm, T: 25, F: \$45-\$50. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

Sep 24 OH, Youngstown. Mahoning Valley Con. Comic Book & Baseball Card Show, Quality Inn. 1051 N. Canfield-Niles Rd. (corner of Rt. 46 & I-80), 11am-5pm, T: 30-35 ft., F: \$30, A: \$1.50. Greg Bartholomew, 2191 Wood-Lenhardt Rd., Leavittsburg, OH 44430. PH: 216-898-3371.

OKLAHOMA

OREGON

PENNSYLVANIA

Jul 30 PA, York. York-Con I, Holiday Inn. Rt. 30, 334 Arsenal Rd., 10am-5pm, T: 35, F: \$30, A: \$3. Ned Serft or Bill Wahl, 1201 Carlisle Rd., York, PA 17404. PH: 717-843-6516.

Aug 5-6 PA, Philadelphia. Creation Convention, Penn Tower Hotel. F: \$185. Creation, 145 Jericho Turnpike, Mineola, NY 11501. PH: 516-SHOWMAN.

Aug 6 PA, Uniontown. Jubilee Comic Book &

Science Fiction Convention (C. SF), Holiday Inn. 700 West Main St., 10am-4pm, T: 25, F: \$45-\$50. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

Aug 6 PA, Ellwood City. Comic Book & Baseball Card Show, Wurtemburg & Perry Township Volunteer Fire Hall. Rt. 488 off of I-79, 10am-4pm, T: 40, F: \$25, A: \$1. Todd McDevitt, RD 1, Box 245, Ellwood City, PA 16117. PH: 412-752-9483.

Aug 12 PA, Philadelphia. Great Eastern Comic Book Convention, Howard Johnsons, 11580 Roosevelt Blvd. (Rt. 1), Fred Greenberg, Rd 1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.99

Aug 13 PA, Allentown. Jubilee Comic Book & Science Fiction Convention (C. SF), Hilton. 9th & Hamilton St., 10am-4pm, T: 45, F: \$45-\$50. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

Aug 27 PA, Allentown. Serendipity Comic Book Show, Sheraton Jetport. 3400 Airport Rd., 11am-5pm, T: 30, F: \$45, A: \$2. Bob Horn, 4 Oak Rd., Elkton, MD 21921. PH: 301-398-6685.

Sep 3 PA, W. Mifflin. Comic Book & Baseball Card Show, Century Plaza Inn. 3122 Lebanon Church Rd., 9am-5pm, T: 25, F: \$40, A: 50¢ each or \$1. per family. Tom Bergen, 221 E. Main, Carnegie, PA 15106. PH: 412-279-1899.

Sep 3 PA, Altoona. Jubilee Comic Book & Science Fiction Convention (C. SF), Sheraton. 1 Sheraton Dr., 10am-4pm, T: 35, F: \$45-\$50. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

Sep 10 PA, Ligonier. Comic Book & Baseball Card Show, Lord Ligonier Inn. Loyalhanna St., 9am-5pm, T: 30, F: \$35, A: 50¢ each or \$1. per family. Tom Bergen, 221 E. Main, Carnegie, PA 15106. PH: 412-279-1899.

Sep 10 PA, Harrisburg. Jubilee Comic Book & Science Fiction Convention (C. SF), Sheraton. I-83 at Exit 18A-New Cumberland, 10am-4pm, T: 30, F: \$45-\$50. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

Sep 16 PA, Philadelphia. Comic Book Show, City Line Holiday Inn. City Line Ave. Exit 33 off Schuylkill Exxw. Frederic Greenberg, RD

1, Box 25A, Ringoes, NJ 08551. PH: 201-788-6845.

Sep 17 PA, Monroeville. Jubilee Comic Book & Science Fiction Convention (C. SF), Holiday Inn. 2750 Mossdale Blvd., 10am-4pm, T: 25, F: \$45-\$50. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587.

PUERTO RICO

RHODE ISLAND

Jul 30 RI, Warwick. Collectibles Show Convention, Howard Johnson Lodge, 20 Jefferson Blvd. 95 N. or 95 S. Exit 15, 10am-4pm, T: 56, F: \$25, A: \$1. Jonathan Scungio, 1191 Greenwich Ave., Warwick, RI 02886. PH: 401-732-5122 or 401-822-4320.

Aug 27 RI, Providence. Pro-Con, Holiday Inn. Downtown Atwells Ave., A: \$1.50. Ocean State Creations, Bob Anatone, 1044 Mineral Spring Ave., No. Providence, RI 02904. PH: 401-728-0753.

SOUTH CAROLINA

Aug 6 SC, Spartanburg. Super Giant Comic Convention, Holiday Inn. I-26 at I-85, 11am-5pm, A: free. Elaine Cagle, Super Giant Comics, Suite 24, 660 Spartan Blvd., Spartanburg, SC 29301. PH: 803-576-4990.

Sep 15-17 SC, Spartanburg. Eagle's Flight Comic & Sports Card Show, Westgate Mall. 200 Westgate Mall St. T: 100, F: \$75, A: free. SH: Fri. 10am-9pm, Sat. & Sun. 1-6pm. Eagle's Flight Enterprises, Michael Hansen or Michael York, 725 Foxwood Dr., Concord, NC 28025. PH: 704-436-2380 or 704-786-0308.

Sep 16 SC, Greenville. Carolina Comic & Fantasy Convention VIII, Ramada Hotel. 1001 South Church St., 10am-4pm. Carolina Pictorial Fiction Assn., c/o Steve Harris, 5-B McDaniel Heights, 601 Cleveland St., Greenville, SC 29601.

SOUTH DAKOTA

Sep 23-24 SD, Sioux Falls. Classic Comic Book & Baseball Card Show, Holiday Inn. 8th &

(EVENTS, Page 59)


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CBG RETAILER DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG! Retailers listed in bold type carry The Comics Buyer's Guide.

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TV GUIDES 1948-1968. Also TV paperbacks, local TV sections, comics, magazines and other items. Send prices and condition. Rogofsky, Box 107-CB, Glen Oaks, NY 11004.

WANTED: COMICS JOURNAL NUMBERS 92 (UNDER-GROUNDS), 121 (CRUMB INTERVIEW). John Browning, 921 Monmouth Ave., Durham, NC 27701.

CINEMAGIC #5, #15, #22, #28, #29, #30, #31: Stop Motion Animation Vols. I and II. Al Carlson, 711 Merrivale Avenue, Minnetonka, MN 55343.

4452 SCIENCE FICTION, FOR SALE

STAR TREK, Star Wars, and other science fiction items. Toys, games, books, and more! Catalog \$1. Rick's Amazing Collectibles, Dept. C, P.O. Box 230754, Montgomery, AL 36123.

AVON FANTASY, Howard's Conan, Burroughs, and others: hardcover, fan, PB, and folios. Please enclose large SASE with 2 stamps for lists. I'm a collector, not a dealer. Ken May, Rt. 7, Box 19C, Opelousas, LA 70571.

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Paying top prices for original art by Finlay, Bok, Paul, Cartier, Emsh, Freas and most other artists from the 1920's to the present. We have art by many of these artists for sale or trade.
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PO Box 423
Oak Forest, IL 60452

4610 PORTFOLIOS/POSTERS FOR SALE

FREE LIST posters, photos, TV, movies. 212-989-0869. Jerry Ohlinger's Movie Material Store, Inc., 242 W. 14th St., New York, NY 10011. Open every day 1:00-8:00 p.m.

4610 PORTFOLIOS/POSTERS FOR SALE

MOST MOVIE posters, lobbies, stills ever done. \$3 for search. We get results. "The Best In The Business". Mike Treat, Movie Collector, Omaha, Nebraska. 24 hr. hotline: 901-682-6761. Collectors Originals, P.O. Box 17522, Memphis, TN 38117.

RARE LIMITED edition signed and numbered posters: Adams, Jones, Muth, Williams, Wrightson, etc. For catalog send \$1 and large stamped self addressed envelope to: Allen Spiegel, 221 Lobos Ave., Pacific Grove, CA 93950.

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MILLIONS OF non-sport cards and character collectibles for sale in The Wrapper. Sample copy \$2, plus 2 stamps. PH: 312-377-7921. The Wrapper, Dept BG, P.O. Box 573, St. Charles, IL 60174.

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VINTAGE TV and movies for sale on VHS. \$2.50 each list. Many rare and unusual items. Send "want" list. 619-579-3745. R.R. Schurch, 1315 Pepper Dr., #80, El Cajon, CA 92021.

PHOTO BUTTONS 2-1/4" or 3" with pin/mirror or mirror back, \$3.95 each or four for \$10. Send one photo per button. **YOUR LOGO, BUSINESS CARD, MESSAGE, ETC. IN A BUTTON.** Same price. **PHOTO CHRISTMAS ORNAMENT,** \$6 or two for \$10. Send 2 photos per ornament. Satisfaction guaranteed. Please send to CUSTOM BADGES, 303DC River Rd., South Hadley, MA 01075.

QUICK DELIVERY! T-shirts, graphic novels. The latest trade paperbacks from Marvel and DC, and hot shirts from Changes and Comic Images. Send SASE for list to Noah's Comics, PO Box 411, Little Rock, CA 93543.

COLLECTION FOR sale: Originals, comics, cards, movie items, toys, from 1930's to 1980's. Send SASE for illustrated list. Emory Sena, 460C Costa Mesa Terrace, Sunnyvale, CA 94086.

FREE CASSETTE catalog. Space, fantasy, and folk music. Art, videos, and other odd items of interest to S-F/fantasy fan. Quicksilver Fantasies, P.O. Box 1660-C, Post Falls, ID 83854.

KOMIC OPERATORS POSTCARDS: 21 new, humorous, all different, \$7.00 postage paid. Jupiter Press, Inc., 70A Greenwich Avenue, Suite 370-CBG, New York, NY 10011.

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HEE HAW items wanted. Photos, magazines, etc. Mary Ferro, 3673 W. 116 St., Cleveland, OH 44111.

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VIP (VIRGIL Parth) "Gag" art, drawings, illustrations, advertising, books, Big George, Captains Gig, strips, Arizona "Kit Kat" magazines, anything on or about. Dean, 8010 Esperanza Bay, Boynton Beach, FL 33436.

ELLE MACPHERSON items wanted. 1988 SI calendar, photos, ads, video, etc. Featuring the gorgeous Aussie super model. Write to: Steve Magee, 926 Poplar, Topeka, KS 66616.

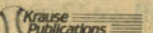
TRADING X-Men, Swamp Thing, and others. Send your list if you've items on these characters: Elvira, She-Hulk, Green Lantern Corps, Shuriken, Lois Lane, Silverhawks, Kyra, Ex-Mutants, Dirty Pair, Supergirl, Ninja (Eternity), Micra, Dazzler, Excalibur, Madame Xanadu, Ron McWhorter, 7555 McWhorter Rd., Martinsville, IN 46151.

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BATMAN TOYS, including three piece desk set and Batcave from 1970's, many action figures, Star Wars, etc. Send \$1 (returned with order), for list to: James Haack, 11149 West Mienekke #2, Wauwatosa, WI 53226.

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4400 Original Art, For Sale

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4410 Big Little Books, For Sale

4411 Big Little Books, Wanted

4420 Books - General, For Sale

4421 Books - General, Wanted

443

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TOY SHOP, the monthly publication for toy collectors, reaches over 20,000 collectors each issue! With more than 110 different alphabetized categories, whether you're buying or selling, it's sure to contain just the right heading you need. At the low rate of only 15¢ per word, Toy Shop classified ads are a bargain too good to miss! PH: 800-942-0673. Toy Shop—Classified Ad Manager, 700 E. State St., Jola, WI 54990.

BATMAN COLLECTIBLES! Mego, Corgi, Ahi, and much more from 1960's, 1970's. Send SASE for list. Jeff Trexler, 6425 College Station, Durham, NC 27708.

MARVEL SUPERHERO 1960's figures, Marx reprint, approximately 6" tall, 6 different, Hulk, Spiderman, Captain America, Daredevil, Ironman, Thor. All 6 for \$12 postpaid. 214-306-8433. Ed Dennis, 18051 Kelly Blvd. #203, Dallas, TX 75287.

LATE 70'S, 80'S, G.I. Joe for sale. Original Snake Eyes, Hawk etc. Nearly complete collection. Best offer. 716-373-5490. John Heyer, Morgan Hollow, Allegany, NY 14786.

BENNY THE CAB 4" toy, never released to stores, MOC \$45. Also Captain Action, Batman, Star Wars, etc. Send large SASE for list 314-349-2256. John Tarrant, 67 May Valley, Fenton, OH 63026.

FIRST AND SECOND SERIES GI JOE figures. DC and Marvel superheroes \$8 for Destro, Snow Job, Cobra Officer, Wild Weasel, Hobgoblin, Green Goblin, Falcon, Iceman. Less for others. Captain Marvel items. Wonder Woman model kit. Gabe Essoe, 38846 Waterview B8-16, Big Bear Lake, CA 92315. 714-866-6144.

4701 NOVELTIES, TOYS, GAMES WANTED

STAR TREK mdse. wanted: Dolls, toys, models, books, zines and misc. Also Star Wars action figures, large or small. Fantasy Books, 119 W. Main, Collinsville, IL 62234. 618-345-1085.

JUSTICE MACHINE Sourcebook, role playing game from Palladium. Mint condition only. Send your price to: Michael Pennacavage, 2403 Tudor Court, Somerville, NJ 08876.

BOARDGAMES WANTED! Wargames, sports, politics, TV-related etc., old/new, by SPI, 3M, Parker, etc. Permanent want! Send list, SASE. HML, Box 197-C, Eastmeadow, NY 11554.

FLINTSTONE MERCHANDISE wanted. Any and all types, please describe items and send list to: Rick Wolber, 29911 Common Wealth, Roseville, MI 48066.

WANTED: E.T. related items, one piece or quantity. Ernie Brongo, 4605 Oak Orchard Rd., Barre Center, Albion, NY 14411-9509.

SPIDERMAN ITEMS WANTED! Toys, games, anything on Spidey or related foes! Will answer all letters. Reed Huenink, 2215 South 82 West Allis, WI 53219.

TOY SOLDIERS: Plastic, lead, metal, 11-1/2" dolls, priced from \$7.50 to \$150. Matchbox, Werner, Alymer, AQM, Marlborough, Warwick, Amarale, Swan, Sterling, CRC, R&R, Britains, old and new, Hasbro, Palitoy, Ceji, Arbois, Takara. 508-756-5249. Sarge's Soldiers, 8 Cliff St., Worcester, MA 01607.

DESPERATELY SEEKING Mighty Mouse figures sold by Wendy's Restaurants last month. Any or all wanted! Contact: David Donovan, 16 Waverly Ave., East Rockaway, NY 11518.

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"GI JOE enthusiast since 1964" pays \$\$\$\$ for MIB NRFB. GI Joe dolls, uniforms, vehicles. Captain Action Al. 716-873-0264. Joe Bodnar-chuk, 62 McKinley Ave., Kenmore, NY 14217.

FREE CATALOG: Batman, Super Powers, Secret Wars, GI Joe, Action Force, STING, Robotech and much more. Wantlists and international inquiries welcomed. Jim Egger, Box 4014, Redondo Beach, CA 90278-8214.

MINI WARPLANES advertised in DC War Comics early 1970's, sold by Ships and Planes Rockville Centre, NY. Will pay \$25 for new address of above. D. Hodge, Box 26569, Jacksonville, FL 32218.

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JEM DOLLS wanted in original box only. Prefer Jem and Raya. 714-738-3698. Carol, 106 N. Harbor Blvd., Fullerton, CA 92632.

WANTED: MEGO 4" pocket Super Heroes in any condition plus all playsets and vehicles for my private collection. John 516-351-8775, NY.

4800 FANZINES, FOR SALE

ULTRASECRET ADVENTURES 64 pgs. B/W stripazine military and civilian quest for UFO's \$1.00. Send to Lynski, P.O. Box 215, South Beloit, IL 61080.

4900 NEWSPAPER STRIPS, FOR SALE

DAILY AND Sunday, 1895 to 1988. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204.

SEND SASE for Sunday comic list. I also buy Sunday comic sections, better character collections, in 1930-70 era. Claude Held, Box 515, Buffalo, NY 14225.

BLOOM COUNTY and Doonesbury Sunday and daily strips for sale. Also: Books, posters, Trudeau signed material. Robert Farney, 2643 S. 52nd St., Milwaukee, WI 53219.

SEND SASE for Sunday comic list. I also buy Sunday comic sections, better character collections, in 1930-70 era. Claude Held, Box 515, Buffalo, NY 14225.

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DICK TRACY Special: 19.95!

Blackthorne's TRACY Reuben book 21 (88 Keys), 22 (Mrs. Pruneface) ans 23 (Laffy) @ 6.95. Ken Pierce's TRACY'S WARTIME MEMORIES (Mr. and Mrs. Pruneface plus Flattop) @ 5.95. ALL 4 BOOKS (a \$26.80 value) for \$19.95 POSTPAID! Send 25¢ (or FREE with order) for my complete illustrated lists of over 300 titles of comic strip reprint books (discount coupon included).

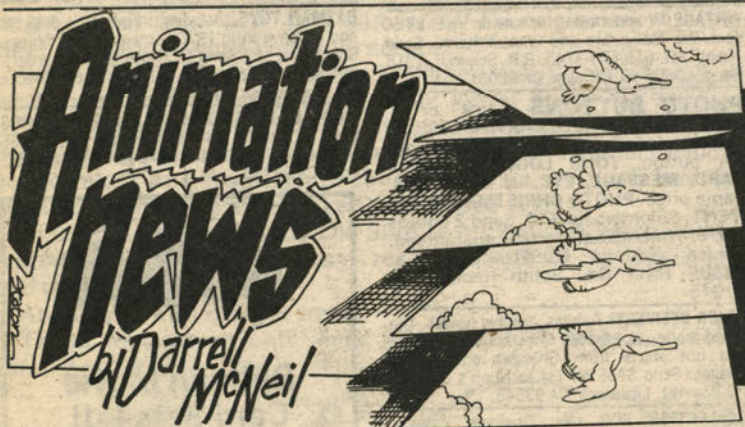
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PO BOX 332 - PARK FOREST, IL 60466

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SUNDAY COMICS wanted 1900-1975. Write for offer or current salelist. David Begin, 138 Lansberry Ct., Los Gatos, CA 95032.

TWIN EARTHS WANTED daily and Sunday newspaper strips, Australian comics, top dollar paid, have trades. 201-366-9450, Mark Martucci, 69 Crater Ave., Wharton, NJ 07885.

CALVIN AND Hobbes daily strips wanted from 11/18/85 thru 1988. Dean Isaacs, 655 Marcellis Circle, Buffalo Grove, IL 60089.



Before we get into this week's scintillating (look that up in your *Funk & Wagnalls*) column, I first wanna put on my humble hat for a change 'n' simply say "Thank ye, thank ye, thank ye" to those fans who made my column the fifth most popular in the recent *CBG* voting.

I'll tell ya, I was actually expecting to place a tad lower than that, due to my, shall we say, straightforwardness in my way of tellin' y'all what goes down in the animated/live-action super-biz. (In fact, if you count my early *Comic-scene/Comic Reader* days, I've been doing this for almost 12 years now. I'm getting old!)

Not that I'd have changed an iota even if I was one of the least popular columnists in this burg, y'understand, but it is nice,

really nice, to know that, in Sally Field's words: "You like me! You really like me!" And that my efforts to keep you up on the latest, whether they're wrong (as in the *Daredevil* foophah) or right on the money (as in a certain \$175-million-grossing super-heroer), are truly appreciated.

Who knows? This might signify the beginning of a kinder, gentler "Animation News" columnist, y'think?

Let's try it out: I will respectfully correct Bob Miller, author of the "Growing Up with Yogi Bear" series also running in this paper, on a recent point: Doug Wildey was not involved in producing in any way, shape, or form H-B's *Popeye Hour* series. Knowing both Mr. Wildey and that series producer, Art Scott,

my H-B mentor in a strong sense, enables me to state that fact unequivocally.

Was that as good for you as it was for me?

Nah! Let's get back to my award-winning form, shall we? More people remember me for that, anyway.

Like who, you ask? Like this: I was invited to a Beverly Hills art gallery opening of Bob Kane's one-man show of Batman paintings and lithographs. My pal (and future *Space Ghost* tag partner) Steve Rude in tow, we saw several luminaries, among them the king and queen of comics, Jack and Roz Kirby, and Stan Lee.

Another person there was *Batman* director Tim Burton, who's my idol these days.

I walked up to speak to him to tell him how much I enjoyed his work, and the conversation went something like this:

Darrell: Hello, Mr. Burton. My name's Darrell McNeil and I...

Tim: I know you!

Darrell: [Sound effect of mouth hitting floor.]

Tim: I worked with you at Hanna-Barbera and Filmation back when I was a Cal Arts intern.

Darrell: Duh...

So there's proof right there that — oh well, it's proof of something. Anyway, as long as we're talking live-action super-heroics, remember a few columns ago when I mentioned, in regards to that costume worn by that certain \$175-million hero, that *Pee-wee Herman* could wear it and look like him?

Well, it seems I got the actor right but the hero wrong, as Guber-Peters, that movie's producers, are currently considering the aforementioned Mr. Herman to topline their planned live-action *Plastic Man* feature.

And what other super-hero looms in Guber-Peters' plans, besides the upcoming *Batman II* and *III*?

The secret word is *Flash* (so scream real loud!).

Now for the bad news: The planned *Watchmen* film was put into "turnaround" by Fox, meaning that they've decided not to proceed with the Terry Gilliam feature.

The perceived cost plus their already spending heap big bucks on *Abyss* led to the corporate cold feet.

So now any studio which wants to do *Watchmen* can do it, and right now the smart money's on Warners to produce it. We'll see.

There's some good news, though, on other DC media projects. The *Superboy* series, with 80 more episodes planned over the next three seasons, is shifting production to Universal Studios' Florida production base from its present Disney home.

Also, the producers plan a

"major casting change" for the series' two-part opener this season.

Finally: Last year Supes got two TV series for his 50th; Bats got a hit movie for his this year.

Who turns 50 next year at DC? Wonder Woman, of course (doesn't look a day over 30), and guess who might be getting a new syndicated series in 1990, as a possible companion series to *Superboy*? (Whoever said "Sub-Mariner" should be flogged.)

There is a bit of Marvel media news to report: According to at least five varied sources of mine, the upcoming *Punisher* movie will be heading straight to home video, bypassing the movie screen entirely. Supposedly, preview audiences watching this

movie actually *walked out* on it (one of those sources said it made *Star Trek V* look like *Citizen Kane*). This, along with the currently nebulous New World situation, made this move almost inevitable. If I'm wrong here, I'm sure you'll let me know. Otherwise—

Next time: "Animation News" goes on location.

Till then, remember:

[Editors' Note: Unlike the hole on Page One of *CBG* #819 — about which no one has commented to us to date — the hole above was put in at the request of Darrell McNeil. "It's a gag," he said.]



If you missed it in its brief theatrical release, you can catch *The Return of Swamp Thing* on videocassette beginning Oct. 5. It is a Lightyear Entertainment presentation distributed on videocassette by RCA/Columbia Pictures Home Video. That is the movie's version of *Swamp Thing* shown above, apparently plucking a traffic sign.



SILVERBACK TM and © 1989 Matt Wagner

In a three-issue mini-series, *Silverback*, the early years of Argent, arch-foe of Grendel, will be examined. The plot for the series is by Matt Wagner and William Messner-Loebs. Messner-Loebs writes the series and draws it with John Peck. The series has some nudity and sexual suggestion and Comico has suggested parental guidance. The first issue ships Oct. 17 and has a retail price of \$2.50.

They're robbin' Batman

According to Warner Communications Inc., their investigators have seized an estimated 40,000 pieces of unlicensed Batman merchandise so far.

The unlicensed merchandise — some of which has Batman in a red costume — is costing Warner many millions of dollars.

Warner lawyer J. Joseph Bainton said, "My mother raised me to believe that stealing is wrong."

AD INFORMATION



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(Krause Pub)

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Wed. Aug. 9	824 Sep. 1	Tue. Aug. 29	827 Sep. 22
Wed. Aug. 16	825 Sep. 8	Wed. Sep. 6	828 Sep. 29

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AD SIZE	WIDTH & HEIGHT	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
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C. 5 col. x 8"	9 13/16" x 8"	186.95	182.28	172.93	163.58	154.23
D. 2 col. x 16"	3 13/16" x 16"	163.84	159.74	151.55	143.36	135.17
E. 3 col. x 8"	5 13/16" x 8"	119.74	116.75	110.76	104.77	98.79
F. 2 col. x 8"	3 13/16" x 8"	80.88	78.86	74.81	70.77	66.73
G. 3 col. x 3 1/2"	5 13/16" x 3 1/2"	58.45	56.99	54.07	51.14	48.22
H. 2 col. x 3 1/2"	3 13/16" x 3 1/2"	44.11	43.01	40.80	38.60	36.39

COMICS TRADER:

This is an area reserved for the "little guy" who wants no-frills advertising with a price to match. \$23.00 buys one of the 12 equal spaces on a Comics Trader page. These spaces can be bought in any multiple of the \$23.00 unit. We'll reduce the ad and handle all the production - just design your ad on an 8 x 10" space and send it with payment. Remember to keep your design simple so your ad will be readable when reduced.

COLLECTOR'S SHOWCASE:

This cost-efficient format in COMIC BUYER'S GUIDE offers you typeset space at a discount. Collector's Showcase units are approximately business card size. You may buy as many units as you want for an ad at a cost of \$15.00 per box. All typesetting, photos, art, borders and logos are done by Krause Publications and are included in the price. We recommend no more than 30-35 words per box.

CLASSIFIED DISPLAY:

One column ads, 1-3 inches in length, must appear in the classified section. They may be placed under the various classified headings. This gives you the advantage of targeting the collectors you want to reach while standing out among the smaller word ads in classified. Rates and sizes are as follows:

AD SIZE	WIDTH & HEIGHT	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1 col. x 1"	1 13/16" x 1"	\$12.60	\$12.29	\$11.66	\$11.03	\$10.40
1 col. x 2"	1 13/16" x 2"	17.85	17.40	16.51	15.62	14.73
1 col. x 3"	1 13/16" x 3"	23.11	22.53	21.38	20.22	19.07

CLASSIFIED WORD ADS:

Our "Classifieds" are thriving and heavily read. Base rates are 15¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for errors due to longhand and illegible copy. For more information see the classified ad form in the classified section.

RETAILER DIRECTORY:

This is a comprehensive listing of comic shops in and around the U.S. \$2.00 a week leads buyers to your store by listing your name, address, phone number, and ten words of copy you choose. May be purchased in 26 or 52 week increments only. For more details see the Retailer Directory pages of this issue.

ADVERTISER'S INDEX

A	C	G	K	O	S
Alley, Jeff 58	Comics Unlimited 62	Game Designer's 8	Koch, Joe 50	Oak Leaf Comics 25	Stabur Graphics Inc. 28
Amer. Comic Book Co. 24	Contarino, J. Keith 24	Gavin, John P. 25	Koplow Games, Inc. 40	Overstreet Publication 22	Styx Comic Service 48
American Coll. Ex. 26	Corrinet, Mark S. 45	Giles, B.T. & W.D. 25			Sundquist, Ramon 10
American Comics 26	Curcio, Larry 57	Gilsdorf, Matt 58			Superior Comics 60
Andromeda Bookshop 50	Curtiss, Charles 24	Glasgola, Mike 61	L	P	Syracuse Univ. Press 22
Another Rainbow Pub. 1, 64	Czaja, Lawrence J. 57	Golden Age Express 25	Lackey, Carl 57	Perk Tech Inc. 46	
Archie Comic Publ. 24		Graphitti Designs 14	Lee, John 24	Perleman, Joyce 23	T
Armory, The 15	D	Great Eastern Conven. 30	Leung's Publications 25	Phillips Book Shack 52	Tennant Enterprises 46, 52
Atomic Comics 42	Dark Horse Comics 60	Green, Elvina M. 60	Levine, Alan 60	Pierce, Ken 61, 62	Tom Munnerlyn, Books 36
Auras, Richard C. 58	Davis, Jim 58		Lowenherz, Mark 51	Powell, Brian 59	TRH Gallery 22
	DC Comics Inc. 7, 37	H	Lucid Antiques 53	Prairie Dog Comics 25	Triple C Collectible 16
B	Dead World Book One 56	Haack, James 23			TSR, Inc. 17
Bag Man, The 24	Dharsee, Nick 58	Hadry, Douglas 25	M	R	U
Bags Unlimited 29	Diamond Comic Dist. 60	Halegua, Richard 23, 25, 26, 34	M & M Distributors 42	Radio Showcase 23	Uvonic Inc. 53
Barks, Robert 59	Dolnick, Steve 24	Heroic Pub. 25	Makowski, Jim 56	Rankin Supply Co. 39	
Bevans, Jon 24	Donning Publishing 24	Hobby Game Dist. 11	Marvel Comics Group 21	Redbeard's Book Den 60	V
Bill Cole Enterprise 49	Dream Weaver 22	Horn, Robert 23	Mayfair Games 48	Reggio LGL Mats 58	Vado, Dan 22
Black Shamrock Publ. 23	Duffy, Patrick C. 58	Hunt, Bradford 59	Metropolis Comics 44	Restoration Lab, The 44	Viz Communications 19
Blue Moon Comics 49	Dumont, Richard 58	Hylva, Joe 57	Mid High Comics Inc. 40	Revolutionary Comics 22	VM Comics 10
Box Shoppe, The 23, 59			Miller, Rex 12	Rip Off Press 60	
Brit. T.V. Inc. 23, 59	E	I	Mirage Studios 60	River City Comics 61	W
Brosch, Robert 24	Eclipse Comics 9	Innovation 14	Mixon, Mark 25	Russo, Stephen M. 56	Warp Graphics 22
Bud Plant Comic Art 24	EF Graphics 25	Int'l Comic Book Co. 25	Monroe, Chris L. 59		Water Row Books, Inc. 23
Buls, Greg 25	Ercbra 10, 25		Moondog's Comics 5, 24, 25		Weinberg, Robert 61
	Eternity 2, 8	J	Mountain Empire Coll. 56		Westfield Co. 60
C	Excalibur Dist. 60	J & S Comics 34	Mr. Lunch Box, Inc. 26	S	Wholesale Hotline 23
Caliber Press 16			Murdoch, Scott 59	San Diego Comic Con. 22	Wilson, Mark 22
Capital City Dist. 27, 35, 43	F			Sciaccia, Paul 23	Windmill Hobbies, Inc. 48
Coll. Connection 60	Fantaco Enterprises 61	K	N	Second Genesis 38	
Comic Collector 14	Fantasy Dist. 32, 33	KDK Comics 42	NBM Publ. Co. 6	Sepe, Edward 59	Y
Comic Conservation 18	Fantasia Record/Book 36	Keshishian, Ron 56	Nevada City Bags 30	Sheriff, Sherwin 56	Yee, Harley 23
Comic Images, Inc. 31	First Comics Inc. 13	Khakiani, Amin 59	New Age Graphics 38	Showcase Comics 57	
Comic Master, The 60	First Team Press 36	Kinnunen-Maxim, N.A. 57	New England Comics 40	Sinister Cinema 60	Z
Comic Shop News 12	Fong, Benson 23	Kitchen Sink Press 61	Normad Comics 22	Sorochy, David 57	Zone, Ray 28
Comics & Records 24	Friendly Franks Dist. 6	Kleier, Gerry 38	Not Just Comics 28	Sparkle City Comics 60	
Comics Buyer's Guide 16, 25, 44, 51, 52, 56, 59	Funny Papers, The 58		Now Comics 41	Sports Section, The 50	4 Winds Publishing 18

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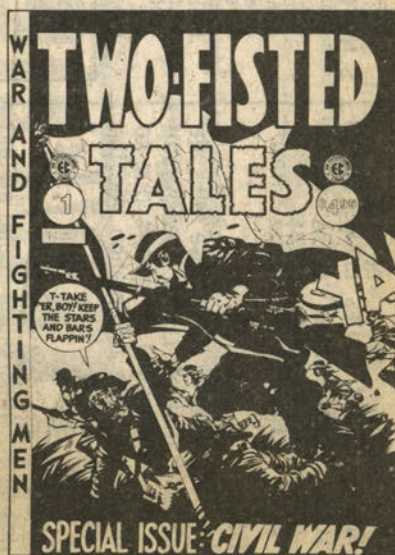
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